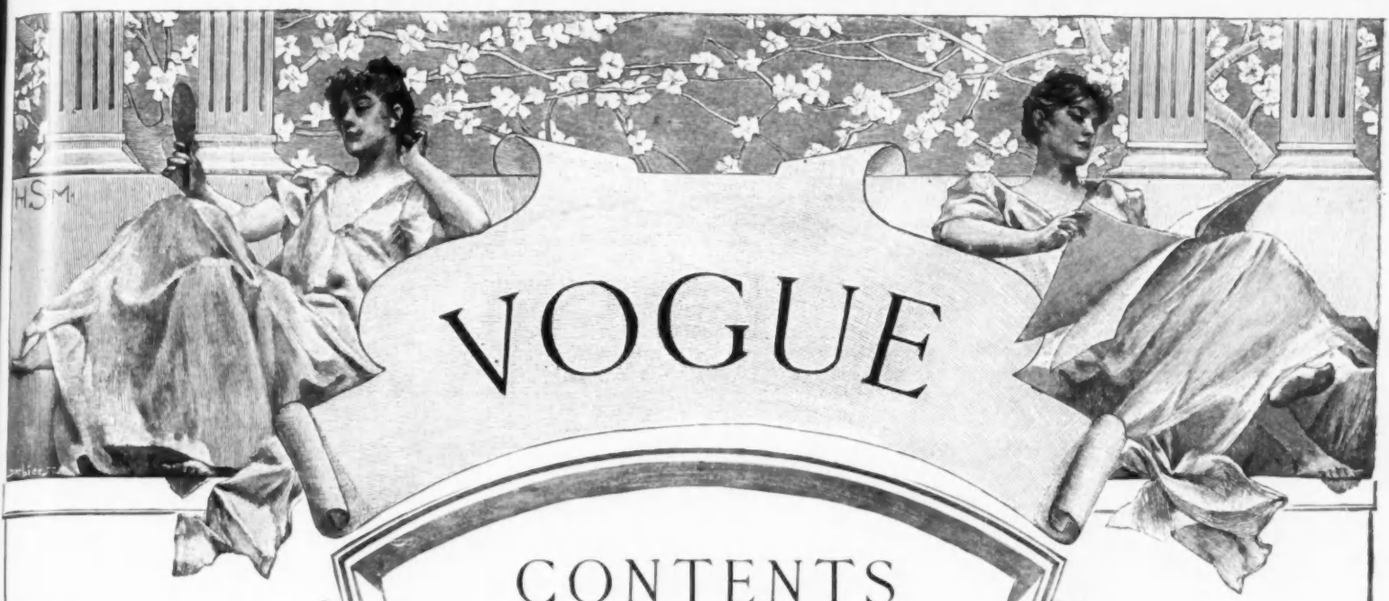

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HALL'S VEGETABLE SICILIAN HAIR RENEWER

Falling Hair

Recent investigations, both in this country and abroad, have proven beyond all question of doubt that falling hair is caused by a germ. Therefore, falling hair is a disease, a regular germ disease, and must be vigorously treated to be permanently cured.

Hall's Hair Renewer, as now made from the "revised formula," promptly stops falling hair because it destroys the germs which produce this trouble, at the same time restoring the hair and scalp to a healthy condition.

Dandruff **A Hair Tonic**
Falling Hair **A Hair Dressing**

Formula: Glycerin, Capsicum, Bay Rum, Sulphur, Tea, Rosemary Leaves, Boroglycerin, Alcohol, Perfume. The reason why we use each of these ingredients is set forth in a booklet, which we will mail to you upon request.

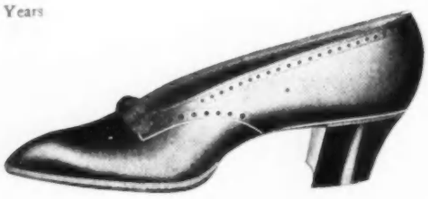
Ask your druggist for "the new kind"

New formula *New style of bottle*

R. P. HALL & CO., Nashua, N. H.

Established

Over 30 Years



ADVANCED STYLES FOR SPRING WEAR

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

NUMBER 224

(Between 26th and 27th Streets)

And 336 SIXTH AVENUE, Near 21st Street

Where Fashionable New York Men and Women Buy their Footwear

SPECIAL NOTE.—In addition to the New Frank Styles for men and women, we also carry a complete line of children's footwear in the most desirable leathers and smartest models.

Binner

Corsetière

18 EAST 45TH ST.

NEW YORK

MME. BINNER directs especial attention to the scientific designing and approved construction of the *FAMOUS BINNER CORSETS* which cultivate perfect symmetry of form without deviating from hygienic principles.

A Paris Fashion authority says:—"THE BINNER AMERICAN MODEL CORSET enjoys the distinction of being equally popular in Paris as in New York."

At Banquets

and dinners the pleasing quality and absolute purity of

Great Western Champagne

commend it to those who prefer the best, while its moderate price is only a further recommendation.

GOLD MEDAL

highest award, at the Paris Exposition of 1900

PLEASANT VALLEY WINE CO.

Sole Makers - Rheims, N. Y.

Sold by all respectable wine merchants

"Lady Ardagh"
Price $18.00

Made of Imported Braid. Trimmed Novelty Ribbon, Flowers, etc., etc.
Can be had in any Color or Combination.

Our *buyers* are now in *Paris* selecting *Novelties* in *Millinery, Ladies' Suits, Coats, Capes, Parasols, French Novelty Jewelry, French Hand-Embroidered Gowns and Blouses, Lace Coats, Lace Gowns, Leather Goods, Neckwear (Jabots, etc., etc.).*

Maison Nouvelle
"The Paris Shop"
48 and 50 East Madison St., - Chicago

We shall display original Models for Spring early in March (the *Paris* dressmakers do not show their creations until February 15th). If you want "*correct styles*" visit our "*Specialty Shop*" early in March.

All Goods Marked in Plain Figures

We have no Branch Stores or Agencies

"Lady Connaught"
Price $15.00

Made of Imported Braid—trimmed flowers and grasses Velvet Ribbon.
Can be had in any Color or Combination.

E. O'Donovan & Co.
Importers
Gowns Wraps Suits

37 West 36th Street
Near Fifth Ave.
New York

Tel. 2486 38th.

DARDS
Choice Easter Offerings

Established 1874

Floral Decorations
Prompt, Reliable Service
Corner 44th St. and Madison Ave.
NEW YORK

[NOTE.—Readers of Vogue inquiring for name of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

A Million strophics have been written in praise of beauty—men have exalted its possessors in prose and verse since time's beginning and follies innumerable have been committed in its name. Small wonder is it then that the eternal feminine is constantly seeking for the best means of attaining this much desired attribute and where nature has been niggardly in such gifts, art is often called upon to supply deficiencies.

The beauty specialist is the outcome of all ages—she flourished in the far-off days of Egypt's glory, reigned triumphant in the most brilliant period of both French and English history and is not less important in our restless but aspiring age.

We are reaping the benefit of the experience gained in all these centuries and the cosmetics now prepared by honest specialists may be used with impunity, being free from injurious substances though as efficacious as any formerly known.

One of the newest importations from France seems especially interesting and is spoken of with high praise. It is a beauty lotion par excellence and is to be applied with a bit of absorbent cotton. The face is gently but thoroughly patted with this till the pores are saturated; it is allowed to remain for several minutes and then is gently wiped away with a fresh piece of cotton. This clears the skin immediately, toning it up into fresh wholesome vigor, this being demonstrated by the close, fine-grained appearance it leaves and the transparency given the complexion. There is a slight astringent quality in this lotion which has a refining influence on the pores—tonic properties add a rejuvenating effect and rare and delicate ingredients lend a subtle influence in giving a velvety and exquisite finish. The price is $4.50 a bottle.

Rubber gloves for housework are being sold for thirty-nine cents a pair at one of the best equipped drug shops in town. They are quite the nicest of their kind, very light and flexible, as easy to work with as the bare hand and will prevent the possibility of disagreeable effects after using naphtha or any other cleansing preparation. Ordinary care of silver will be far less irksome with this complete covering for the hands to keep the skin from drying or cracking. The price now asked is a special one and may not be long continued so I should advise that no time be lost in sending in an order.

On every side one sees evidence of the violent outbreak of puffs, curls and double twists which constitute the bulwark of strength in the fashionable coiffure of the day. No longer is it in the least necessary to confine oneself to the hair which nature has seen fit to bestow, for all the world has now acknowledged the desirability and perfect propriety of convenient extraneous additions. Curls are no longer the dernier cri, however, for puffs have usurped their place, and offer possibilities in the way of natural effect not to be obtained by any other form of adornment. They can be bought separately or in clusters, but I should advise the latter since wonderfully clever arrangements can be made with some of the new pieces. One of the most progressive establishments where such things are exclusively dealt in, is showing some beautiful assortments of puffs, which are peculiarly susceptible of artistic grouping and very easy of adjustment. The softening influence of some such arrangements is very noticeable where the hair is neither plentiful or fluffy and the becoming effect of these light, soft puffs is especially desirable for those whose features are a bit large or decided. They require very little skill in adjustment, and anyone with an idea of harmony of line can make them look as though they grew where they are placed. The beauties of Charles the Second's reign had a great advantage in the coiffure of that period which consisted of a wonderfully artistic massing of drooping and flowing curls, but not since then has there been a more flattering coiffure than that of to-day.

TRY TRIOLET
A scientific, beneficial, and harmless water softener.
"TOILET"

The newest and greatest of all Toilet Luxuries. Added to the bath—toilet—manicure's finger dip, it removes all traces of perspiration, leaves the skin soft, bright, fresh, and clear, and imparts a subtle perfume that is never distasteful—gives that fluffy effect to the hair. And it's veritable insurance against chapped hands.

If you would be noticeably clean and sweet, TRY TOILET TRIOLET—25c. At all first-class drug depts.

"HOUSEHOLD"

Not merely silica (sand) and sal soda, but a scientific cleanser. Not only chases dirt—but catches it. No soap needed unless you want to see "suds." **Best** for dainty fabrics, cut-glass, and every other purpose for which you would use a soap powder.

It costs more because it's **better**. Try it, and then tell your friends what you think of it. 15c. at first-class grocers.

If your dealer won't supply you, we will.

THE TRIOLET COMPANY
Front and Fletcher Sts. New York

THE PNEU WOMAN

FITTING HER OWN BACK
THIS
PNEUMATIC DRESS FORM
when inflated inside your fitted waist lining reproduces your exact figure and
IS YOUR SECOND SELF.

Upon it you can make your own gowns, or have them made by your modiste, without the tiresome "trying-on" process.

MAXINE ELLIOTT writes: "It stands hours to be fitted FOR ME WITHOUT ONE GROAN OF FATIGUE."

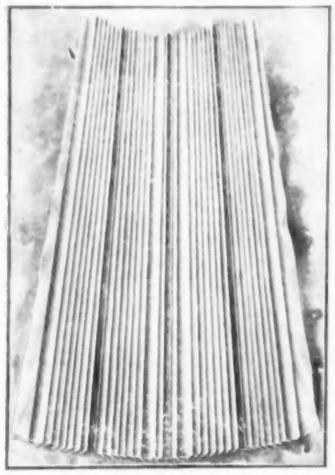
The most select pattern houses use and endorse this "Pneu" Form—as do the best dressmakers.

Dressmakers: Keep your patrons' linings on file and fit their dresses at your own convenience. Your customers will appreciate these ABSENT TREATMENT "FITTINGS," and you will also save expensive alterations, as garments will be perfect before delivery.

The accompanying photo shows a lady fitting her own back. This is only one of many things that can be done with our "Pneu" Form. One form will serve an entire family. When not in use, collapse, and with upright rods of stand pack in the box base. Other valuable facts relating to this form are summed up in our booklet "C"—it's free. Send us a postal stating that you want it.

"PNEU" FORM COMPANY,
156 Fifth Ave., - NEW YORK

Chic Designs in Dress Plaitings



Our superb assortment of copyrighted specialties in plaitings for skirts, waists, and all purposes of dress, have taken the fashion world by storm.

They Are Direct from Paris

and the exclusive leaders of the smart set insist on

Our Handsome Hand-Plaited Models

Every woman who wishes to be correctly dressed should wear them. Everybody is praising our St. Regis and American Beauty designs. There are others as pretty, which our elaborately illustrated booklet will tell you all about, with prices of each. A prompt request brings it to you.

The Hacker Plaiting Co.

74-76 Fifth Ave. [Dept. G] New York

L'Irresistible and Gossard Corsets

"They Lace in Front"

These corsets have front clasps like ordinary corsets and also a lacing in front by which they can be adjusted perfectly and conveniently. They are an improvement in many ways over all corsets heretofore used. We have proved this to thousands of satisfied wearers. Before you purchase another corset allow us to show you our latest models.

All figures carefully fitted by experienced corsetiers.

Five Dollars Up

Catalogue mailed on request.

Particular attention is invited to our *Combination Lingerie Suit.* Fitting the figure like a glove, it does away with much superfluous attire. Correspondence solicited. Mail orders promptly attended to.

OLMSTEAD CORSET CO.

44 West 22nd Street, - - New York

Phone 5224 Gramercy

HAPHAZARD JOTTINGS

A WISE MOVE

THE Women's Health Protective Association, of Brooklyn, has started a crusade against the displays of suggestive theatrical posters, and the first move was to proceed against the American Bill Posting Company. Examples of the objectionable posters were shown in court, and these were sufficiently gross in character to substantiate the claims of the women, the minister, and the physician who appeared as complainants that they could not fail to inflame the minds of the young and incite them to acts of immorality and crime. Judge Wilkin, of the Children's Court, is said to strongly advocate the doing away of these inflammable posters, as he has reason to know that many of the young children brought before him confessed they have stolen money to attend these shows. In behalf of respectable playhouses and managers, as well as for the sake of the children too much cannot be said in praise of this and all other movements to abolish these very objectionable posters.

FOREIGN MISSIONS TO BE INVESTIGATED

The important movement looking to a possible reorganization of the whole system of foreign missionary administration has taken the form of an investigating committee of one hundred business men who will make personal inspection of the various missionary establishments throughout the world. This plan for effective investigation is the outcome of two conditions, one, the enormous amount contributed every year in the United States for foreign missions and the other the frequent challenge as to the utility of foreign missions. It is known as the Layman's Missionary movement, and among those prominently identified with it is New York's distinguished citizen Seth Low.

SEEKS ADVICE OF LAYMEN

At the Federation of Church Club dinner, the Rev. Dr. Paddock is credited by the press reports of the speeches with having made some remarks that indicate a very modern view of the relation of the pulpit and the pew. The clergyman for advice to the clergy, saying that in no city were ministers subjected to greater temptation than in New York. Without the guidance of the laity the clergy might become as worldly as other men. "Some churches appeal only to middle classes," said this very frank minister, "but the day is coming when the church to which we belong will be democratic. I believe in Christian socialism." Such very revolutionary doctrines will much amaze the clergy of some communions, in whose opinion a great gulf exists between pew and pulpit, and who consider that admonition and advice should come only from the latter. The results of the ministry and the public school make Dr. Paddock's view of the interdependence of the laity and the clergy for mutual advice the only reasonable one for this age.

SWEDISH DANCES IN THE SCHOOLS

An interesting development of athletics for public school girls is the introduction of Swedish folk dances, learned from native dancers. The dances are intricate and besides being picturesque constitute a very excellent kind of physical culture, far more interesting than ordinary physical exercises. Moreover additional interest is given by having the honor girls of various schools compete with each other in school groups, the competitions being witnessed by friends and relatives, and making an extremely pretty spectacle.

COOLIES WELCOME AND NON-WELCOME

The following notes in regard to coolies in different parts of the world have an especial interest for Americans in view of our contention with Japan in regard to California and Hawaii.

PRUSSIA WELCOMING COOLIES

The Cologne Gazette says that the Agricultural Association of West Prussia, in view of the scarcity of agricultural labor, is taking steps with a view to securing the introduction of Chinese coolies into certain specified areas and that hopes are entertained that the Prussian Government will give its consent.

SOUTH AFRICA OPPOSING COOLIES

An ordinance passed in the Transvaal in South Africa to exclude Asiatics from engaging in business there under certain conditions has not yet received the royal assent, and much anxiety is shown in the Transvaal over the subject, according to the British and South African Export Gazette. This journal says: "It is a matter of commercial life and death to the white man in South Africa that a certain class of coolie traders should be either barred entrance or at least legislated into such a position as to be compelled to compete on even terms; and the Transvaal ordinance, while aiming to achieve this object, also gives firm title and increased privileges to Asiatics already entitled to reside in the colony. How unanimous South African feeling is on this subject is sufficiently demonstrated by the recent passage of the general dealer's bill in the Cape Colony, and the formulation of a new bill in Natal to prevent the issue of a trader's license to anybody who is not registered on the parlimentary voting roll, a measure which would effectually kill coolie and alien competition."

THE SURGERY MANIA

A few weeks ago the Paris edition of the Herald reported some statements made by Professor Dieulafoy before the Academy of Medicine (Paris) that created a sensation. The physician stated that many persons, merely suffering from muco-membranous or sobulous typhocolitis, are wrongly operated upon for appendicitis. After going into some details, not necessary to produce here, the physician said that in his opinion the number of errors of diagnosis and unnecessary operations performed were ever on the increase. Dr. Doyen freely supported the views of Dr. Dieulafoy, and stated that he could cite many cases where an operation was decided upon merely because the diagnosis was insufficient. "There has been a tendency blindly to decide upon surgical intervention, and operations have been carried out on patients in the early stages of typhoid fever." Not long before the physician testified that a child was brought by its parents to him and he was asked to proceed to an operation for appendicitis. Instead of operating he examined the child and found the symptoms described to be simply due to the presence of worms in the intestine. Nevertheless the parents were so convinced that it was a case of appendicitis—not, however told so by any physician apparently—that they carried the child the next day to another surgeon, and the unfortunate child was carved quite unnecessarily. It is to be hoped that the eminently sane words of Dr. Dieulafoy and Doyen, will calm the appendicitis frenzy of both the laity and the medical profession.

SHOULD SEEK FOR CAUSE

An additionally sad note in the leprosy report subjoined is that there is no indication of any effort being made to study the cause of the prevalence of the dread disease in this locality. If careful investigation were made of the food of the natives it might develop that putrid fish formed a portion of it, and as some physicians maintain the eating of foul fish as a prime cause of leprosy, perhaps here may be found a source for the supply of victims which are described as so numerous. There surely should be nothing mysterious about the cause of leprosy in this day of investigation. It is not creditable to local government of Cape Colony that leprosy is on the increase.

The report of the medical officer for Cape Colony, South Africa, recently issued, contains statements as to the increasing prevalence of leprosy. The officer, Doctor Gregory, says:

"The leprosy repression act has now been in force for the last fifteen years, but so far no sensible diminution in the stream of lepers annually coming to light has been made by its operations. At the present time there can not be less than 1,000 lepers at large, while the national leper establishments are full. The cause of this large number of unsegregated lepers is the total inadequacy of the present asylum accommodations." Although chiefly occurring in the colored race the disease is not confined to them. The sufferers appear to be scattered over the various districts of the colony.

Hotel Martha Washington

to remain a

WOMAN'S HOTEL

(Exclusively)

29th to 30th St., East of Fifth Avenue, New York

Convenient to Shopping and Theatre District. Caters especially to women travelling or visiting New York alone.

Over 400 rooms absolutely fireproof, rates, $1.50 per day up.

Restaurant for Ladies and Gentlemen.

A large room on second floor seating 200 people has been newly decorated with especial reference to meetings of Womens Clubs, and will be rented reasonably.

A. W. EAGER

also

Hotel Westminster, Irving Place and Sixteenth Street, New York

THE SECRET OF

A GOOD COMPLEXION

Dr. Campbell's Safe Arsenic Complexion Waters and Fould's Medicated Arsenic Complexion Soap are **The World's Greatest Facial Remedies and Restore Injured Complexions to the Beauty and Purity of Youth.**

These marvelous beautifiers of the complexion, skin and form are wonderfully effective, and are absolutely safe and harmless. Sold at department stores and by good druggists generally.

Special Limited Offer

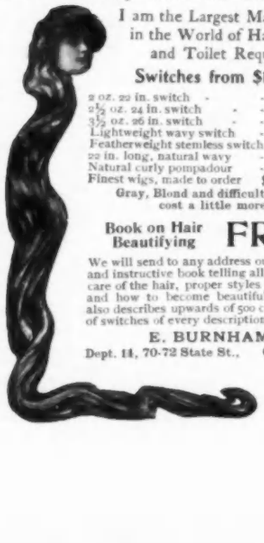
All women who desire perfect beauty may secure a full month's daily treatment of Dr. Campbell's Wafers and Fould's Medicated Arsenic Soap for One Dollar. This half-price offer is made for a limited time only and may be withdrawn without notice.

H. B. FOULD, Room 92, 214 Sixth Ave., N. Y.

Richly illustrated Beauty Book, containing valuable and helpful suggestions for ladies, mailed free.

HAIR ON APPROVAL

Send No Money Until You are Satisfied



I am the Largest Manufacturer in the World of Hair Goods and Toilet Requisites.

Switches from $1.00 up.

2 oz. 22 in. switch	$1.25
2½ oz. 24 in. switch	2.25
3½ oz. 26 in. switch	4.00
Lightweight wavy switch	2.50
Featherweight stemless switch, 22 in. long, natural wavy	4.95
Natural curly pompadour	2.00
Finest wigs, made to order	$15.00 to $50.00

Gray, Blond and difficult shades cost a little more.

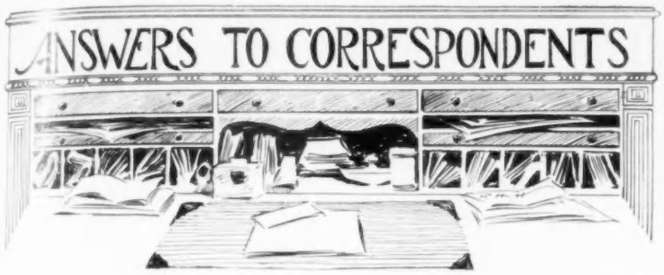
Book on Hair Beautifying FREE

We will send to any address our interesting and instructive book telling all about correct care of the hair, proper styles for dressing, and how to become beautiful. The book also describes upwards of 500 complete lines of switches of every description.

E. BURNHAM,

Dept. 14, 70-72 State St., Chicago, Ill.

ANSWERS TO CORRESPONDENTS



FEES

ANY reader can get from Vogue an answer to any question as follows:

(1) Addresses published in Vogue at our convenience without charge.

(2) Ordinary questions. Answers published in Vogue at our convenience without charge.

(3) Urgent questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Urgent-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

(5) Confidential questions. Answers sent by mail within two days after receipt. These answers will not be published without permission. Fee, $2.00.

(9) Emergency questions. Answers sent by telegraph within one day after receipt. These answers will not be published later without permission. Tolls paid by Vogue. Fee, $5.00.

RULES

(A) The right to decline to answer is reserved to Vogue.

(B) The writer's full name and address must accompany letters to Vogue.

(C) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(D) Correspondents will please write only on one side of their letter

ENTERTAINING

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

TIN WEDDING ANNIVERSARY

PLease give suggestions for menu, decorations, and prizes for a card party to celebrate a tin wedding anniversary. Wish three prizes for women and three for men.

Ans.—We give you a simple supper menu, which is out of the ordinary, and yet easy to get up from any market:

Cream of Asparagus flecked with parsley
(served in cups)
Creamed sweetbreads in Pastry Cases
Filet Mignon
French Peas Potatoes in carrot shapes, with
tops of parsley
Garcia Salad
(Apples and celery cut in medium pieces, with
mayonnaise dressing thickly mixed with
chopped Spanish peppers. These
come in cans, and are called pimentos, and may be ordered from any
grocer)
Bar le Duc Jelly Toasted Crackers in cream
Cheese form
Pêches Rosedale
(Individual Vanilla Ice Cream in the shape of
apples, with a brandied peach inside, and
served with a syrup made from preserved raspberries)
Bonbons Cakes Coffee

We suggest that you use white flowers entirely for the decorations and bows of thin silver gauze ribbon. This will not be expensive, as you need not use a good quality.

Have your prizes of Kaiserzinn. This is handsome, but not very expensive. It is a composition of zinc and lead, and is just the thing for a party in celebration of a tin wedding. For the ladies have a tea tray, vase and candlestick; for the men, an inkstand, smoking set, and flask. Kaiserzinn is sold by Tiffany & Co., Reed & Barton, and also by most of the large department stores, such as Stern Brothers. [5300]

CARDS, MENU AND COST FOR AFTERNOON TEA

I am spending the winter with my sister and her husband. My mother is also of the household. My brother is to bring his bride shortly for a visit, and we intend giving a tea for her. Give proper form for cards. Should they be especially engraved for the tea? We wish to invite the friends of all.

What will be the cost of a simple menu for about 150 people? Please suggest menu.

Ans.—Use ordinary visiting cards as invitations for your tea. As your sister is the mistress of the house use her card for the date and hour of the tea. Write this in the lower left corner, worded like this—Thursday, twenty-fourth January, 4-7. Write at the top of the card "To meet Mrs. Jones." Enclose your visiting card and your mother's with your sister's in the same envelope. Cards are seldom engraved, especially when a tea is given for a visitor, but only when it is given for a permanent resident, as a mother's tea for a debutante. Cards such as we have mentioned may be sent to the entire visiting list.

The cost of a tea for 150 people depends upon how many extra waiters, etc., you have. Aside from extra service and decorations, the food should cost about $50.00 or $75.00. As a menu we suggest:

Tea Chocolate with Whipped Cream
Brown Bread and butter Sandwiches
Cress and pimento sandwiches
Pate de foie gras sandwiches
Fancy Cakes Bon Bons

This is quite adequate for a tea, and most people have no more nowadays except for wedding or coming out receptions; but if you wish you can have salad and ices also. Grape fruit salad with chopped pecan nuts and white grapes is good, and a delicious ice cream is a vanilla mousse with chopped French marrons and green and red Maraschino cherries through it. Serve it in paper cups, plain or fancy, or in slices with whipped cream on top.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

STYLE OF CUTAWAY

MAy a cutaway coat and vest be trimmed in braid? If so is it a style that will last for a season or two?

Ans.—It is quite correct to have a morning (cutaway) coat and waistcoat trimmed with black braid, the width of which varies from a quarter to a half inch, the latter width rather extreme however. There seems no reason to believe that the style will not last for the next two or three years. In spite of the fact that the braid trimming has been in fashion for the last three seasons, nearly all the cutaways shown at the recent Convention of custom tailors in the Hotel Astor, New York, were trimmed with braid, and many such models are to be seen in the smart custom tailor shops.

MODEL FOR LINEN GOWN

How shall I make blue linen gown with trimming of embroidery for afternoon wear?

Do you advise jumper model?

Ans.—We advise you to use the right figure, page 83, Vogue 17 January, which we think would make a very lovely gown for you, using embroidery instead of the lace. This will make a far smarter gown than a jumper model. Jumpers are excellent for morning wear, but are too universal a style to be exclusive for formal occasions. [5303]

The subscription price of Vogue is $4.00 a year, including special numbers. Vogue, 11 East 24th St., N. Y.

L'IRRESISTIBLE AND THE Gossard CORSET

"They Lace In Front"

Before you order your gown make this Corset your foundation

Assures Every Woman a Better Figure

For the woman of generous proportions—the woman over 140 lbs.—when hips need a refining line, with waist wanting shapeliness, and bust correction necessary, we have the model—one model that will do all these. If one only, either one, of these difficulties is to be improved, we have that model, too. For mademoiselle or madame of slight or slender figure, or just beyond the pale of either, be it a rounded effect that you require, a slight restraint, a direct line for emphasis, a curve for harmony, that model we have conjured for your need; evolved it, not by chance, but by the calculating plans of science, abetted by a wide experience that taught the need.

These marvelous Corsets for sale throughout the country by the store which ranks first in class in each city and by the best dressmakers.

THE H. W. GOSSARD CO.,
Importers, Manufacturers, Retailers. Steinway Hall, Chicago

Burbaum & Moress
Ladies' Tailors
and
Furriers

This is an exact reproduction of one of our latest and handsomest tailor-made models in which the distinguishing features are originality and exclusiveness, with the minutest attention to detail, forming a rare combination and one which every well dressed woman will immediately recognize.

Our prices are very moderate—lower than those of other Fifth Avenue establishments. We court comparison.

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(Bet. 46th and 47th Streets) NEW YORK

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VOGUE

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Wrapper Dates.—The date printed on the wrapper of each copy denotes the time when the subscription expires.

Change of Address.—The address of subscribers will be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice to be given.

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Entered at N. Y. City P. O. as 2d Class Matter.

14 March, 1907

ADVERTISEMENTS
ON THIS DIRECTORY PAGE
Are each Twenty-five dollars a year

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Evening, Street, Tailor Gowns; imported and original designs. Evening gowns a specialty. Prices moderate. 776 Madison Ave. (near 66th St.)

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Children's Coats and Frocks.
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240 East 21st Street, New York. Tailored Suits, Evening Gowns. Fancy Waists. Guaranteed first-class work and fit. Prices moderate

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GOWNS THAT ARE GOOD.
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Artistic, stylish. Go out or take work home. Moderate. Feathers and Boas made, dyed, cleaned, curled. Morris, 21 West 65th Street.

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Custom Corsets. All Designs.
Latest Creations in Lingerie.
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Manufacturers, 876 Broad St., Newark, N. J. Exclusive styles designed for ladies who take orders for Custom corsets. Reasonable.

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HER CORSETS
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"ARTIST'S MODEL" CORSETS
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I BUY ANYTHING
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24 Regents Park Road, London. 1 Rue Scribe, Paris.

MRS. E. F. BASSETT
145 W. 105th St., N. Y., Shops for and with customers, free; suggests costumes, household furnishing, decorations, etc. Tel, 4452 Riverside.

SHOPPING
for Out-of-Town customers. No charge. Exceptional service. Mrs. E. M. Clawson, 1402 Broadway, N. Y.; 200 South 12th St., Philadelphia.

MRS. KATHERINE A. BIDWELL
Office: 51 West 16th Street, New York. Personal and household shopping of all kinds promptly attended to. No charge. References.

MRS. F. W. WEIR
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Long Acre Studios, 756 7th Ave., N.Y. Telephone 2913 Col. Economy, judgment and taste.

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Orders for Shopping
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SPECIAL NOTICES

LACES DYED TO MATCH GOWNS
Dressmaker's materials, garments cleaned, dyed. Madame Pauline, Main office 233 W. 14 St. Branches: 21 W. 24th St. and 790 Sixth Ave.

SCHWARZ & FORGER
Cleaners and Dyers of Fine Gowns.
425 Fifth Ave.—38th St. Entrance
158 Bellevue Ave., Newport, R. I.

WEDDING BELLS
and Wreath to Order from $10 to $25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St. (With Quiller).

HAIR DRESSING

LOCKWOOD'S
4 W. 40th St., 1 door west of 5th Ave. Hair Goods, Scalp Treatment, Manicuring, Marcel Waving, Massage, etc. Tel. 2839 Bryant.

LACES AND EMBROIDERY

DRESS EMBROIDERING
Best work. Exclusive designs. Special embroidered linens. Mail orders promptly filled. Tel. 3218 Gramercy. Helen A. Stout, 14 W. 22nd St.

MRS. RAYMOND BELL
Real Irish Laces; Carrickmacross, Limerick. Scarves, Berthas, Yokes, Hat Veils, etc. (also by the yard). 24 W. 22d St. Tel. 3820 Gramercy.

LOUISE SCOTT
St. James Bldg., 1133 Broadway, New York. Real laces mended, restored and made over with perfect precision. Make appointments by mail or Telephone 1443 Madison.

TEA ROOMS

LONDON TEA ROOMS
291 FIFTH AVENUE (near 30th Street)
Luncheon, Afternoon Tea. Dainty catering for luncheon and tea parties. Antique furniture for sale.

MAIDS' AND NURSES' OUTFITS

NURSES OUTFITTING ASS'N.
52 West 39th St. New York
Correct Uniforms for Maids
(Catalogue B on request).

ROOMS, ETC.

69 MADISON AVENUE
Newly appointed house, first-class, central. Rooms single and en suite. Electric lights, steam heat, tel. in every room. Southern cooking.

ADVERTISING AND SUBSTITUTION

Nearly every magazine reader has experienced successive modifications of his attitude toward advertising, tolerance succeeding hostility and eventually giving place to a frank recognition of the fact that a magazine without advertising would not only be strangely incomplete and rather flat but would also be lacking in a feature of immense practical value.

Production is but one phase of a people's economic life. What a nation consumes is a truer gauge of its civilization than what it produces. Advertising not only stimulates production by increasing demand, but also makes consumption more varied, widespread and discriminating, by disseminating information regarding goods produced It is because of this highly important social service that advertising has attained its present imposing magnitude and those engaged in it have been accorded such an honorable place in the world of business.

It may be safely assumed that an advertised article is a good article. Publicity searches out flaws and exposes shams. Inferior goods cannot be safely held up to continuous public scrutiny, and the person who through advertising invites the critical attention of the public to unworthy goods takes the most expeditious and expensive method known of closing his markets.

Advertising is becoming more and more exact and scientific in its methods. Originally a mere device for catching attention, it has become a logical mode of presenting goods to the attention of possible purchasers and of influencing favorable consideration by a cogent summing up of their merits.

Advertising, of course, is costly and, it is often claimed, raises the price of goods to the consumer. That does not necessarily follow. Distribution is as important an economic factor as production. Economy in production may be quite offset by inefficiency in distribution. Advertising promotes immensely the efficiency of distribution, and thus contributes to a lowering of aggregate cost. It is therefore an economic error to purchase unadvertised goods.

Given an article believed by its exploiters to be susceptible of widespread sale, advertising will be estimated among its legitimate charges as certainly as freight and office expenses. The appearance of an advertisement is an indication that the advertisers have faith in the merits of the goods they offer, while sustained advertising is prima facie evidence that those goods are withstanding the test of publicity. Advertising thus becomes a guarantee of quality and a safeguard to the purchaser. It is a regrettable fact, however, that many persons will allow themselves, on the assertion of a salesman that an article which he wishes to substitute for one reason or another is "just as good," to be deprived of this guarantee and safeguard. All the inferences are against the truth of such an assertion. Were it really just as good its exploiters would never have resorted to unworthily trading on another's reputation.

Masquerade and mimicry are rife. There are in Nature harmless flies, which look like wasps and will curl up as if to sting when touched. Substituted goods are much the same in their mimicry of advertised articles as these wasp-posing flies, with the important difference that those who touch them will really get stung.

QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234.
1 March, '07

Then put this reply and a loose two-cent postage stamp for each reply into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article already disposed of.

FOR SALE

233. Documents bearing signature of Zachary Taylor 1820, also of Franklin Pierce 1850. Signed while in Presidential Office.

236. Round solid mahogany dining table with five leaves. Ten dining-room chairs. Two arm chairs. Extremely reasonable.

239. Beautiful collection of rare old Chinese embroidered strips, suitable for dress and hat trimming.

241. Hand-embroidered sofa pillows—peacock feathers, $10.00. Night robe, $10.00. Blouse (very fine) $18.00.

242. Black clothes suitable for young lady in mourning. Size 34.

244. Home-made grape juice, from ripe Worden Grapes. Clean and best flavored. A few regular customers wanted.

HAND-WORK

217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns; $25.00 up.

237. Orders taken for little girls' lingerie frocks, daintily made. Also infants' caps.

243. Orders taken for hemstitched handkerchiefs, $1.00 up; also lingerie waists.

SPECIAL SERVICES

230. Visiting Secretary by lady of refinement and culture. Am travelled, versatile and amiable. References.

240. Trained nurse, a good reader and of cheerful disposition, will give her services by the hour, or will take charge of children during parents' absence; 75 cents per hour.

WARDROBE SPECIALISTS

231. Soiled corsets and silk, cotton or lace waists dyed the most delicate or deeper shades. Will call with samples. Private.

INSTRUCTION

235. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

DESCRIPTIONS OF FASHIONS

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LEft Figure.—Princess costume of rajah nouveauté in block check of Indian red and ecru, trimmed with black satin-covered buttons and cords; the guimpe yoke is of deep ivory embroidered batiste and the undersleeves of batiste plaitings edged with Valenciennes, with puff of the embroidered batiste at the elbow. A black satin cuff band with cut jet button finishes the sleeve and a cut jet ornament with pendent jet bead, cords and tassels holds the draped plaits at front of gown. The epaulette sleeve and rever effect at outer edge of front plaits are cut in one and are of the satin. Satin cord loops over crescents trim the panel ends and skirt above the hem.

MIDDLE FIGURE.—Costume of champagne and white striped rajah nouveauté, hand-embroidered in a deeper shade of champagne, and trimmed with brown velvet ribbon. The tucked guimpe is of cream batiste combined with Valenciennes. The sleeves are of allover Valenciennes with cuffs to match the yoke, two bands of velvet ribbon caught in loops with cut steel buckles trimming the lower part. Two folds trim the skirt in tuck effect; and the girdle is of plain champagne rajah. The jumper waist is embroidered at back, and under arms, silk buttons and cords connect the scalloped edges of front and back, the guimpe showing beneath. The buttons are covered with rajah and trim each scallop.

RIGHT FIGURE.—Black and white shepherd's check rajah overplaided with green, and trimmed with green silk braid in design, with taffeta-covered buttons at strap ends. The collar and cuffs are also of the taffeta and the box waist coat is of the rajah.

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UPPER LEFT.—Black Neapolitan hat trimmed with lace insertions, a large rose and ostrich plume.

UPPER RIGHT.—The Sarah Bernhardt picture hat trimmed with one immense plume.

LOWER LEFT.—Picture hat of black Neapolitan, trimmed with flowers and velvet ribbon.

LOWER MIDDLE.—The Lady Patricia turban trimmed with plumes.

LOWER RIGHT.—Black Neapolitan picture hat trimmed with point d'esprit and large roses.

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LEFT FIGURE.—White Tangier mercerized rep frock, the seven-gored skirt is in walking length. The front gore is in short tucks below a yoke that extends in straps to an equal depth, and the second side gores are tucked below a yoke effect that is continued from the first side gores which are laid in shallow box-plaits below the extended yoke; a side plait similarly stitched is at the front seam. At the middle back two box-plaited gores meet at placquet, and at the sides and back a hem is applied and stitched in tuck effect at the top edge. The waist has box-plaits at sides of back and front, the back is plain between and the fronts are tucked below a yoke that is slashed with strap ends. The sleeves are tucked above a shallow cuff effect, the fulness in outer part is laid in box-plaits that terminate as straps. Guimpe is of embroidered muslin:

MIDDLE FIGURE.—White silk pongee frock, the five-gored skirt tucked to yoke depth at sides in groups of two, and below a slashed panel effect at the upper part of front gore, are clusters of short tucks. The two gores at back are box-plaited and stitched to yoke depth and the skirt at sides and back is finished in scallops over the top of the circular flounce. At the back of the waist tucks are in a full-length group at middle and a tuck at sides correspond to the front tucks. The fronts are slashed at yoke depth and are scalloped and lapped over the inset piece, which is tucked at top. The collar is scalloped at border, the turned-up cuffs corresponding, and pearl buttons trim, with uncut embroidered buttonholes. The sleeve is tucked above the cuff, and the tucked guimpe yoke is of white batiste. Soft folded girdle of the pongee.

RIGHT FIGURE.—White linen tub gown, the circular skirt in walking length, trimmed with a stitched band and an applied hem. The waist is trimmed with stitched bands in surpliced outlines. The yoke and a small front panel, and the top of the attached girdle are in small tucks; a band bordering the lower edge of girdle. The fullness at the front is in tucks at the shoulder and shaped straps cross over the tucks in sleeves that give a cuff effect.

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UPPER LEFT.—Round hat of biscuit color manila straw with rolled brim and dome shaped crown. A plaited rosette of smoke gray velvet ribbon, with embroidered Persian cabuchon centre, holds two smoke gray ostrich plumes at right of front, the feathers drooping low over the hair. At the right on a narrow bandeau of maline folds are two large gray roses with pink centres and green foliage. The crown band is of velvet ribbon with folds of pearl gray maline above.

LOWER HAT.—Turban of reseda silk straw braid with loops of self-tone velvet ribbon falling from back bandeau and over the left brim; those at left are caught by a clouded ivory and reseda bone cabuchon. The top of turban is a square plateau of the straw braid mitered at corners, a folded scarf of tulle showing under the edges. The brim is indented at right side and ornamented by a cabuchon; at the left a wing effect is formed by the braid, a feather wing in pale tan and a champagne marabout beyond towards the back.

RIGHT FIGURE.—Mushroom hat of white satin straw braid trimmed with black silk roses, green foliage and black vevlet ribbon; the latter in bow with several loops and streamers end at back of crown and brim, and also in loops on bandeau.

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LEFT FIGURE.—Light beige griffonette-cloth costume with vestees of self-tone paon velvet, the buttons covered with velvet also. Rows of stitching with a very narrow fancy beige silk gimp between, trim the collar and cuffs in three groups and rows of soutache outline the strap above the skirt hem, the vestee edges and pocket flaps. Shaped straps and squares of gimp network trim the collar ends. The cuffs are strapped over the outer part, with a narrow edge of network outlining one side.

MIDDLE FIGURE.—Light gray griffonette cloth costume with moiré collar and cuffs, the collar ends crossing to form a surpliced vest effect. The straps on the skirt and coat border are outlined by double rows of self-tone soutache and gray silk cord forms a latticed effect over collar. On the border large designs are hand-embroidered, and crochet silk buttons with soutache loops, trim the surpliced ends and the cuffs. There is a box-vest front beneath the surpliced part, of coquelicot taffeta, fastening with small buttons of cut steel.

RIGHT FIGURE.—Navy blue griffonette-cloth costume, braided in self-tone soutache, and trimmed with green paon velvet. The vestees fasten with brass buttons, and velvet-covered buttons with uncut, hand-worked buttonholes trim the slashed scallops on the sleeves and coat fronts; the collar and small straps are of the velvet hand-embroidered, in blue, black, white and a touch of gold in Chinese effect.

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LEFT FIGURE.—Smoke gray Lucenta satin petticoat, gored and glove-fitting, and finished by a bias ruffle beneath the deep flounce. The flounce is formed of three attached ruffles, each having shirred fullness at the top and rows of hemstitching at lower part.

RIGHT FIGURE.—Black heatherbloom taffeta petticoat with deep flounce composed of puffs with shirrings between and a circular flounce on which four bias ruffles are mounted. The gored, glove-fitting skirt finishes beneath with two narrow ruffles.

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This beautiful Talcum Powder Puff by Mail 15c

No waste—distributes powder evenly—delicately perfumed. TALCUM PUFF COMPANY, Asheville, N. C.

NEW YORK SHOPPING

Of course, if you can come to New York, where all your needs are procurable to better advantage than anywhere else, then you won't be interested in my proposition.

But, if your are so situated (as over 2,000 of my customers are), it is very hard, frequently impossible, to visit the metropolis. Then, why not do as the aforesaid 2,000 are doing—let me do your New York shopping?

For, if I can thoroughly and regularly satisfy so many customers, is it not fair to assume that my treatment of you will be equally pleasing?

While I stand ready to undertake any commission—to buy anything from a needle to an anchor, I may state that I believe myself particularly well qualified in the matter of things to wear—yours and your children's apparel. I have also been uniformly successful in selecting home furnishings.

You can readily understand the trouble I can save you when you are ordering from catalogue.

These Three Things characterize all my purchasing:

Good taste in the matter of design and coloring.
Good judgment, in the matter of quality.
Good work and patience in seeking out the most economical places to procure this, that and the other want.

And a fourth thing—promptness.

Combination suits of underwear—chemise, corset cover, skirt and drawers—of fine muslin and nainsook; variously and tastefully trimmed; only one waist-band for the three garments; at $3.50 to $15. They are popular, particularly among women who wish a slender figure. Further information if you write.

Ella Harding

123 Fifth Avenue, New York.

Would you like to read my booklet "A Friend in New York"? free on request.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Adams.—On Sunday, 3 March, 1907, at 89 West 10th Street, Thatcher Magoun Adams, 3d, infant son of Thatcher M. Adams, Jr., and Edith A. J. Adams.

Baldwin.—On 5 March, at 10 A. M., Adele M. Baldwin, daughter of the late Stephen Warner and Eliza Minard Baldwin, at her late residence at Baldwinsville, N. Y., aged 72 years.

Lee.—At his residence, 3 Gramercy Park, on Sunday, 3 March, 1907, Benjamin Franklin Lee, in the 69th year of his age.

Rhoades.—On 6 March, 1907, at Camden, S. C., Lyman Rhoades of this city.

ENGAGED

Douglas-Kendall.—Miss Marion Douglas, daughter of Mr. Harry Douglas of Great Barrington, Mass., to Mr. W. Floyd Kendall of New York.

WEDDINGS TO COME

Ballard-Powers.—10 April, Church of the Heavenly Rest.

Devens-Wetmore.—6 April, St. George's Church.

Douglas-Kountze.—4 April, St. Thomas's Church.

Morris-Coster.—6 April, at the residence of the bride's mother.

Reese-Bliss.—16 April, Grace Church Chantry.

Thurber-Lockwood.—6 March, Madison Avenue Presbyterian Church.

WEDDINGS

Mahoney-Grossman.—Mr. Fordham C. Mahoney and Miss Mildred Booth Grossman, daughter of Mr. Ignatius Grossman, were married on Saturday, 2 March, at the residence of the bride.

Nicholas-Snow.—Mr. Harry I. Nicholas and Miss Dorothy Snow, daughter of Mr. Frederick A. Snow, were married on Saturday, 2 March, in St. Mary's Church, Tuxedo Park, N. Y.

Smith-Livingston.—Mr. Winthrop Percy Smith and Miss Frances Livingston, daughter of Mrs. H. Mason Raborg, were married on Saturday, 2 March at the residence of the bride.

INTIMATIONS

Anderson.—Mrs. Chandler P. Anderson of East Sixtieth Street is at Washington, stopping with her grandmother, Mrs. John Ward.

Barney.—Mrs. Albert Clifford Barney is leaving soon to pass the spring season in Europe.

Bradley.—Mr. and Mrs. Edson Bradley of New York, are at St. Augustine, Fla.

Cameron.—Mrs. Donald Cameron and her daughter, Miss Cameron are at Camden, S. C.

Crosby.—Mrs. Stephen Van Rensselaer Crosby has been stopping with Mrs. J. Pierpont Morgan, Jr.

Dimock.—Mrs. Henry F. Dimock will join her son-in-law and daughter, Mr. and Mrs. Cary T. Hutchinson, in Bermuda.

Emmet.—Dr. John Duncan Emmet is in Europe.

Frelinghuysen.—Miss Lucy Frelinghuysen is passing the winter at Washington.

Morse.—Mr. and Mrs. E. Rollins Morse are occupying their new house, at 7 East Fifty-first Street. Among their recent guests were Dr. and Mrs. A. Lawrence Mason of Boston.

Owen.—Mr. and Mrs. Edward B. Owen, who spent the winter in Italy, are to return to this country. They will open their villa at Stockbridge, Mass., in a few weeks.

Slater.—Mrs. Hope Slater has sailed for Europe.

Tilford.—Mrs. Frank Tilford and Miss Julie Tilford have returned from Hampton Terrace, Augusta, Ga.

Tytus.—Mr. and Mrs. Robert de Peyster Tytus are booked to sail in April for Europe. They will visit the Far East.

Wellman.—Mrs. Francis S. Wellman has sailed for Europe, to be absent until June.

Wilson.—Mr. and Mrs. R. T. Wilson, Jr., will return from Bluffton, S. C., 15 April.

BRIDGE PARTIES

St. Augustine, Fla.—A bridge party was given on Tuesday, 5 March, by Major-General and Mrs. Brooks in the drawing room of the Alcazar Hotel. Present were: Brigadier-General and Mrs. Coolidge, Colonel H. R. Anderson, Mr. and Mrs. Joel Lyman, Miss Bigelow Mr. Murray Swineyard, Mr. James Kelley Cilley, Mrs. Ellen Hardin Walworth and General and Mrs. Harding.

Bridge for Charity.—A tournament was held on Wednesday, 6 January, at the Waldorf-Astoria for the benefit of the New York Auxiliary of the Navy Relief Society. Present were: Mrs. Alfred Tuckerman, Mrs. Theodore Kane, Mrs. William H. Stayton, Mrs. Beverly Robinson, Mrs. Lewis Rutherford Morris, Mrs. Sanford Bissell, Mrs. Joseph Miller, Mrs. Hunter Brown, Mrs. Stewart L. Woodford, Mrs. Joseph Manning, Mrs. Robert Giles, Mrs. E. P. Goodrich, Mrs. J. L. Livingston, Mrs. Daniel Butterfield, Mrs. J. Fred Pierson, Mrs. Thomas Sherman, Miss Mary Sands, Mrs. Edward Lauterbach, Mrs. Elihu Chauncey, Mrs. Oliver Livingston Jones, Mrs. Willard Brownson, Mrs. Edward King and Mrs. Douglas Campbell.

CORRESPONDENCE

St. Augustine, Fla.—Late arrivals: Mrs. M. F. Galigher, Jr., Dr. G. F. Ross, Miss C. Furniss, Mr. and Mrs. B. H. Brooks, Miss Brooks, Mr. John Washburn, Mr. William Ives Washburn, Mr. Irving R. Fisher, Mr. D. E. Fisher, Mr. and Mrs. Sidney Smith, Mr. and Mrs. H. C. Blair, Mr. and Mrs. Edgar H. Cottrell, Mr. and Mrs. H. C. Wilson, Miss Whitney, Miss Kernochan, Miss Seely, Mrs. Charles Guild, Mrs. H. H. Houston and Dr. and Mrs. G. Woodward.

LUNCHEONS

Palm Beach, Fla.—A luncheon was given on Tuesday, 5 March by Mr. Griswold Thompson of New York in the Royal Poinciana grill room. Present were: Mr. and Mrs. Joseph Earl Stevens, Mrs. Frederick, Mr. and Mrs. William G. Roelker, Mrs. William Lawrence Green, Mr. and Mrs. Stuart Duncan and Miss Stoddard.

CONCERTS

A concert was given on Monday, 4 March, by Mr. Bruno Huhn at Sherry's. The artists were: Mr. Francis Rogers, Mrs. Edith Chapman Goold, Mr. Paul Kefer and Mr. Charles Schmetze. Present were: Mrs. F. H. Wright, Dr. Anthony H. Evans and Mrs. Evans, Mrs. C. H. Folsom, Mrs. S. W. Thurber, Miss Holt, Mrs. George A. Finck, Mrs. James Lawrence Breese, Mrs. Paul Cravath, Mrs. Harvey Fisk, Mrs. Archer Huntington, Mrs. Peter B. Wyckoff, Mrs. Charles W. Clinton and Miss Marjorie Clinton.

FOREIGN TRAVEL

Bluecher.—Sailing Tuesday, 5 March, Gen. and Mrs. Patterson, Mr. Reginald C. Robbins, Mrs. and Mrs. Walter Penn Shipley, Col. and Mrs. Frederick H. Smith, Mr. and Mrs. W. A. Starrett, Dr. Joseph Stokes, Mrs. Edward Pearson Stone, the Rev. C. C. Tiffany, Capt. C. H. Wickham, Capt. J. M. Andrews, Mr. and Mrs. Cyrus O. Baker, Mr. and Mrs. Clarence E. Bull, Mr. and Mrs. William B. Davenport, Mr. James J. Doyle, Mr. and Mrs. Frederick W. Gardner, Mr. and Mrs. Edwin De Pasmuth, Mr. and Mrs. W. S. James, Mr. and Mrs. John T. Kennedy and Mr. and Mrs. George Lowther.

Celtic.—Sailing 2 March: Mr. and Mrs. Francis Abbott, Mr. and Mrs. Arthur T. Aldis, Master Graham Aldis, Mr. and Mrs. Allen, Mr. L. A. Ames, Mr. William B. Ames, Miss Mary Appleton, Miss M. W. Appleton, Mr. [illegible] Arduca, Mr. and Mrs. J. Sinclair Armstrong, Mr. and Mrs. H. D. Auchincloss, Mr. E. J. Auchincloss, Master H. D. Auchincloss, Jr., Mrs. Paul Babcock, Mr. and Mrs. W. D. Barbour, Miss C. R. Barnes, Mrs. Joseph S. Bayard, Miss Bayard, Mr. A. J. Beal, Miss Florence Bell, Mr. Cyrus Bentley, Mrs. Billings, Miss Billings, Miss Elizabeth Billings, Mr. F. Billings, Mr. Henry Bischoff, Mr. and Mrs. E. M. Higgins, Miss Virginia Hollins, Mrs. Langford F. Hoffman, Mr. and Mrs. M. T. Hunter, Dr. Francis Huntace, Mrs. Anna Hutchinson, Mrs. Charles M. Jarvis, Miss Grace M. Jarvis, Miss S. B. Jordon, Mr. and Mrs. Albert Gould Jennings, Mr. and Mrs. W. B. Boyce, Miss S. M. Fairbanks, Mr. James E. Ferris, Mrs. Katherine Fisher, Mr. William B. Forsyth, Mrs. Rufus Flynn, Mr. W. Fredenberg, Mrs. W. H. Gallup, Miss M. E. Gallup, Mr. Andrew George, Miss Antoinette Greeley, Miss Eleanor C. Greene, Mrs. M. Guienot, Mr. A. M. Hadden, Mr. J. A. Hadden, Mr. and Mrs. F. W. Hallowell, Miss Julia N. Hanna, Mrs. Fanny Hardy, Mr. and Mrs. John F. Harman, Miss Harman, Miss Helen Harman, Miss Hathaway, Miss Margery K. Hayden, Mrs. R. S. Hayes, Mr. Paul Henderson, Mr. and Mrs. John Tod, Mr. S. J. Torrance, Mr. W. B. S. Trimble, Mr. and Mrs. Walter S. Trumbull, Miss Mary G. Vail, Mrs. John Davis Vail, Mr. Charles J. Walker, Mrs. E. M. Ward, Master H. M. Ward, Master S. B. Ward, Mrs. David Warfield, Mr. Lucien T. Warner, Miss S. Warren, Mr. Sylvester Watts, Mr. and Mrs. A. D. Weekes, Jr., Miss C. T. Weeks, Mr. and Mrs. Harold H. Weekes, Hon. Judge W. W. Wells, Mr. Albert Wheeler, Miss Mary Whitaker and Mr. and Mrs. W. N. Wilbur.

Kaiser Wilhelm der Grosse.—Sailing Tuesday, 5 March. Vicomte de Perigny, Mr. and Mrs. H. L. Pratt, Mr. Lawrence Perrin, Mr. E. J. Ryerson, Mr. Gustave H. Schiff, Mr. C. Schwab, Mr. and Mrs. Harry J. Crowe, Miss Josephine De Wyckoff, Dr. Frankel-Heiden, Mrs. Edward W. Hillis, Mr. and Mrs. C. G. Heyne, Mrs. Vincent C. King, and Mr. Alexander Lambert.

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CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cub=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Becker—Violin recital—19 Mar.	M
Boston Symphony Orchestra—22, 23 Mar.	C
Boston Symphony Quartet—22 Mar.	M
Burgin—Violin recital—16 Mar.	M
Hamlin—Song recital—16 Mar.	M
Harlem Philharmonic Society—11 Apl.	W A
Kullet—Violin recital—21 Mar.	M
Kneisel Quartet—2 Apl.	M
Lhevinne—Piano recital—14 Mar., 17 Apl.	M
Lhevinne (Mme.) Piano recital—23 Mar.	M
Mendelssohn Glee Club—15 Apl.	M
Musurgia Society—23 Apl.	M
Novas—Piano recital—20 Mar.	M
Olive Mead Quartet—11 Apl.	M
Oratorio Society—19, 26 Mar.	C
People's Symphony Concerts—21 Mar.	Cub
People's Symphony Concerts—22 Mar.	C
Philharmonic Society—15, 16, Mar.	C
Rubenstein Club—18 Apl.	W A
Russian Symphony Concerts—14 Mar.	C
Spalding—Song recital—22 Mar.	M
St. Cecilia Club—21 Mar.	M
Symphony Concerts for Young People—30 Mar.	M
Volpe Symphony Orchestra—14 Apl.	C

PROGRAMMES AND NOTES

Josef L. Lhevinne will give his third piano recital in New York, assisted on this occasion by Mme. Lhévinne, at Carnegie Hall, Thursday, 14 March, at 3.30 P. M.

Programme:

I.

Etudes Symphoniques ..... Schumann

II.

Ballade, F major ..... Chopin
Nocturne, F minor, Op. 55 No. 1 ..... "
Polonaise, A flat, Op. 53 ..... "

III.

Suite No. 1—for two pianos ..... Arenski
Romanza.
Valse.
Polonaise.
M. and Mme. Lhevinne.

IV.

Paganini Etude, E major ..... Liszt
Soirée de Vienne, A major ..... "

V.

Serenade, Op. 93, D major ..... Rubinstein
Pres de Ruisseau ..... "

VI.

Oriental Fantasie, Islamee ..... Balakireff

The Russian Symphony Society Modest Altschuler, conductor, announces its sixth and last concert of the season to take place at Carnegie Hall, Thursday, 14 March, at 8.15 P. M.

Soloist: Alwin Schroeder, 'cello (Farewell American appearance.)

Programme:

Introduction to Khovanshchinat ..... Musorgski
Symphony No. III, The Divine Poem .... Scriabine (First time.)
'Cello Concerto in D major ..... Davidoff (First time.)
Alwin Schroeder.
Symphonic Poem, Stenka Rasin ..... Glazunoff

The Philharmonic Society of New York Wassily Safonoff, conductor will give its eighth and final pair of concerts this season at Carnegie Hall Friday, 15 March, at 2.30 P. M., and Saturday, 16 March, at 8.15 P. M.

Symphony, C minor ..... Haydn
Aria, With Verdure Clad, from the Creation. "
Scene and Aria, Ah perfido ..... Beethoven
Symphony No. 3, Eroica ..... "

The Oratorio Society of New York, Frank Damrosch, conductor, announces that its remaining concerts of the season will take place as follows: The Apostles, by Sir Edward Elgar, Tuesday evening, 19 March, and The Kingdom (continuation of the Apostles. First performance in America) by Sir Edward Elgar, Tuesday evening 26 March. Both concerts will be conducted by the composer. Soloists: Mrs. Corinne Rider-Kelsey, Mrs. Von Niessen-Stone, Miss Janet Spencer, Mr. George Hamlin, Mr. Claude Cunningham, Mr. Edwin Evans and Mr. Frank Croxton.

PAST CONCERTS

Ruegger and Macmillen.—Elza Ruegger, the Belgian 'cellist, and Francis Macmillen, the young American violinist, gave a joint recital at Mendelssohn Hall, 6 March. Miss Ruegger played a sonata by Locatelli, an elegie by Faure, Geral's Zigennertanz, Schumann's Abevellied, Saint-Saen's LeCygne and Popper's Spinnlied.

Mr. Macmillen played Tartini's variations on a theme by Corelli, the adagio from Bruch's G minor concerto, a tambourin by Leclair, two Bohemian dances by Randegger and Hungarian melodies by Ernst.

The Musical Art Society, Frank Damrosch, conductor, gave its second concert of the season at Carnegie Hall, 7 March. The programme opened with the Jubilate Deo of Palestrina (1540-1594) and closed with the Frühlingsblick of Max Reger (born 1873).

The Hauser Trio assisted by Mme. Niessen-Stone, soprano and Mr. Whitney Lew, basso, gave a recital at the Waldorf-Astoria on Friday evening 8 March.

OPERATIC NOTES

THE latest operatic news has it that Mr. Conried will not renew his present lease (which expires in 1910) with the Metropolitan Opera and Real Estate Company. The manager has explicitly stated that there are no differences between the directors and himself. The real reasons are his own impaired health and the enormous difficulties involved in trying to give grand opera in New York at a profit and in a manner to please everybody.

Nevertheless Mr. Conried declares that the subscription for next season has already assumed such proportions that it has been decided to make Thursday of each week an extra subscription night.

The season of 1907-08 is likely to be signalized also by the production of several important novelties.

A considerable stir has been created by the report that an immense syndicate in which several directors of the Metropolitan Opera and Real Estate company as well as Mme. Melba are interested, contemplated the erection of "the finest opera house in the world" (to cost $5,000,000) either on the site of Carnegie Hall or near the Plaza. Should this project be carried out both the Metropolitan and Manhattan houses would probably be superseded; although we venture to predict that if opera is no longer to be given in 34th Street, it will mean that Mr. Hammerstein is to be the manager of the new company.

A definite statement on this subject is likely to be made by all the interested parties at the close of the present season. Meanwhile the rival impressarios continue to squabble for certain famous singers. Bonci's destination for next year is still undecided.

BENEFIT FOR EMIL FISCHER

ONE of the most interesting operatic events of the entire season will occur Friday afternoon, 15 March, when Emil Fisher, the incomparable Hans Sachs and Wotan of other days, will be the recipient of a benefit at the Metropolitan Opera House. The veteran basso, now in his seventieth year, has been for some time in straitened circumstances, and is entirely dependent upon teaching as a means of support. Mr. Conried has consented to give the use of his house rent free, and the singers of German roles have volunteered their services.

The programme will consist of the first act of Die Walküre, with Fremstad, Burgstaller and Blass; the first and second scenes of the second act of Lohengrin, with Gadski, Schumann-Heink, and Goritz, and the first scene of the third act of Die Meistersinger, with Gadski, Schumann-Heink, Dippel, Goritz, Reiss, Fisher himself as Hans Sachs, the role in which the artist appeared in 1886, when the opera was first performed in America.

Emil Fischer came to New York from Dresden in 1885, to sing at the Metropolitan under Stanton and has been in this country most of the time since. Mr. Fischer's last operatic engagements were with Walter Damrosch from 1891 to 1896. This is likely to be the final opportunity to hear one of the really few great Wagnerian artists of our time.

NOTEWORTHY NEW MUSIC

SONGS WITH PIANO ACCOMPANIMENT

Homer N. Bartlett.—A song of spring. Words by Lilian Pearl Turner. High voice, G. D to G. Low voice, F. C to F. A graceful and poetical song, with great variety and expression of changing moods.

Rudolf Buck.—Heute ist heut'! (To-day is to-day!) Words by Rudolf Baumbach. High voice, A. E to G♯. Low voice, F. C to E. A gay and dashing song in the movement of a "Landler." The lively words are well translated by Mr. Chapman.

Edward Campion.—Forebodings. Words by Margaret A. Darrell. High voice, F. C to G. Sustained melody of a simple and moving kind, a love song with an impassioned climax.

Luigi Cherubini. Ave Maria, High voice, F. F to A. Medium voice, E♭. E♭ to G. Low voice, C. C to E. A sweet and dignified setting of the hymn, with Latin and English words (translated by Mary A. Robinson), with piano accompaniment.

Percy Elliott.—Two songs for a medium voice. Words by Greta Ellison. My Lady fair. C to F. Tenderness and grace characterize this love song with its sustained melody.

If you loved me. D to E. Also a love song; the melody is appealing and is made to count for its utmost by the full harmony of the accompaniment.

F. Flaxton Harker.—Op. 46. Four songs for a medium voice. Words by Grace Hibbard:

1. A desert rose. C♯ to F♯.
2. June. F to F.
3. Spanish match-boy. D to D.
4. I come in the spring. F to A.

These are exquisitely simple songs, gaining their effects by the most direct means, each full of felicitous touches. The "Spanish match-boy" has its suggestion of Spanish rhythm. The last is an impulsive burst of springtime joy.

C. Haser. — Frühlingstoaste. (Springtime toasts). Op. 6, No. 3. English version by H. G. Chapman. High voice, D♭. F to B♭. Low voice (Bass), A♭. C to F. Springtime exultation is expressed in this song of swinging 12-8 rhythm and its pulsing accompaniment.

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ART

EXHIBITIONS NOW ON

New York. Powell's. Oil paintings by Alfred Vance Churchill. Until 16 Mar.

Clausen's. Recent paintings by Reynolds and Gifford Beal. Until 16 Mar.

Knoedler's. Portraits by J. J. Shannon. Until 16 Mar.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists.

Boston. Copley Hall. Paintings by modern Scandinavian artists, under the auspices of the Copley Society. Until 31 Mar.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. Until 24 Mar.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. Until 31 Mar.

Pennsylvania Academy of Fine Arts. Special exhibitions of paintings by Maria Oakey Deering; wood engravings by Timothy Cole, and andscapes in oil by Ernest Lawson. Until 23 Mar.

Watertown, N. Y. Pictures by American artists. Until 16 Mar.

Worcester, Mass. Art Museum. Exhibition of water-colors. Until 24 Mar.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design. Oil paintings and sculptures. 15 Mar. to 20 Apr.

Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr. Exhibits received 30 Mar.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Boston. Boston Art Club. Exhibition of water-colors and pastels. 15 Mar. to 6 Apr.

Pittsburg. Carnegie Institute. International Exhibition of paintings. 11 Apr. to 13 June.

Philadelphia. Pennsylvania Academy. Fourth Annual Philadelphia Water-Color Exhibition. 1 to 27 Apr.

AUCTION SALES

New York. Mendelssohn Hall. Notable paintings by old and modern masters. 15 Mar. 8 p. m.

American Art Galleries. Collection of rare Chinese porcelains and other art objects, formed by Mr. Auguste F. Chamot. 16 Mar. 2.30 p. m.

ART GOSSIP

Under the joint management of the Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club, the fourth annual exhibition of original water colors, black and whites, pastels and drawings, will be held in the academy's galleries from 1 to 27 April. A prize of one hundred dollars will be awarded to the best picture in the show that has been reproduced in color. The jury of selection will consist of Hugh H. Breckenridge, Henry B. Snell, J. Henry Moser, Blanch Dillage, Thomas B. Anshutz, and Charles H. Woodbury. There is now being held in the galleries of the Academy a joint exhibition of paintings and wood engravings by Maria Oakey Dewing, Ernest Lawson and Timothy Cole. Among the artists represented at the Water Color Exhibition, now in progress at the Art Museum, in Worcester, Mass., are Hugh H. Breckenridge, (The Ending of the Day); Colin Campbell Cooper, (The Flat-iron Building, New York); Emma Lambert Cooper, (Summer Kitchen); Charles Copland, (Winter Afternoon); Charles Warren Eaton, (A Connecticut Valley); W. Merritt Post, (Early Snow); F. K. M. Rehn, (Lands End, Cape Anne); Henry B. Snell, (On the St. Lawrence); A. T. Van Laer, (Gray Skies); Everett L. Warner, (A Deserted Dock); and Cullen Yates, (Afternoon). The show includes about 125 water colors and pastels.

At Clausen's gallery, in New York, may now be seen a number of recent paintings by Reynolds and Gifford Beal. The former shows nine pictures of marine scenes. Among which are Rocks at Low Water, In the Trade Winds and Newport Harbor, while the latter is represented by eleven figure and landscape works, the most notable of which are The Flush of Dawn, Holy Week, Feast Day and Returning Home.

The sale of the Drake collection of brass and copper objects, held at the American Art Galleries in New York, was concluded on 2 March and realized a total of $34,152 for 1,800 items. The event attracted widespread interest, and among the buyers were the Metropolitan Museum, (which bought many fine examples) and a number of well known collectors and dealers.

The highest price of the sale—$500—was paid for a large Spanish water jar of hammered copper. A number of other pieces sold for from $100 to $350, but a great many went for only a few dollars apiece.

The next important sale will be that of the collections of paintings belonging to Judge Samuel L. Bronson, of New Haven and Mr. Julius O. Frank of Milwaukee, and will be held at Mendelssohn Hall, New York, on the evening of 15 March, under the management of the American Art Galleries. Among the paintings are Turner's Battle of the Nile, 1790; Murillo's St. Joseph and the Christ Child; Constable's Grain Fields; Beeche's The Duchess of Buckingham; Gainsborough's The Market Cart; Hoppner's Portrait of a Lady; Jacques' Approaching Storm and Sir Alma Tadema's Among the Ruins and Battle of Carvacella.

On the following afternoon, (16 March), there will be sold at the American Art Galleries the unique collection of rare Chinese porcelains and art objects gathered by Mr. August F. Chamont who has lived in Pekin since 1883 and has had unusual opportunities of collecting rare specimens of Chinese work.

At recent art sales held in London and Paris some very high prices have been paid for art objects, porcelains, and paintings. The more important sale of pictures was the Kirkman Hodgson collection of 146 works, sold last week at Christie's, which realized a total of $152,500, the feature of the sale being a small portrait of Miss West, by Sir Thomas Lawrence, for which $20,000 was obtained after most spirited bidding. A Dutch Farm, by Cuyp, sold for the large sum of $19,380 and Happy Cottagers, by G. Moriand, brought $14,280.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Ben Hur
Astor Theatre, B'way and 45th St.
The Mills of the Gods
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Nazimova in Hedda Gabler
Berkeley Lyceum, 44th St.
The Reckoning
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St.
The Tattooed Man
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Ethel Barrymore in Captain Jinks
Garden Theatre, 27th St. and Madison Ave.
The Ben Greet Players
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
Widower's Houses
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'way
Charley's Aunt
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilsson in The Three of Us
Majestic, 59th St. and B'way
On Parole
Manhattan Theatre, 33rd St. and B'way
Mrs. Warren's Profession
New Amsterdam Theatre, West 42nd St.
Mansfield in Peer Gynt
New York Theatre, B'way and 45th St.
The Spoilers
Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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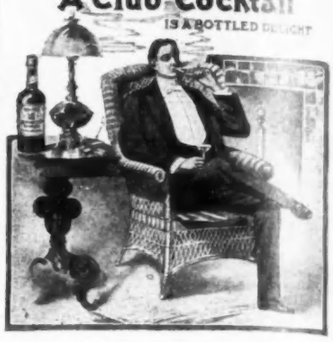

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NAMES OF NEW COLORS AND MATERIALS

Many of the new colors are named to be easily recognized, and others need a word or two of comparison to some well known hue, to identify them by, but all are attractive and soft in their especial hue. Cedar brown is a favorite tint and is to be found in several shades from the natural color of the every day bit of wood in a pencil to the richer shade of the cedar wood cigar box. Leather color is taking to itself the yellow tone instead of the reddish shade that it might; and is much brighter than tan although no deeper than a medium tan. Columbine is a pinkish red, the tint of the outer petals of the flower, and coquelicot is almost a flame color—a brilliant poppy red. The shade of reseda shown this season is a wonderfully good one, fairly bright, and very soft and clear; it hovers between sage green and a deep emerald. Gobelin blue is a greenish gray blue, deeper than cadet and very attractive. Jasper means black and white threads woven to give a gray steely color, that has a two-toned or shot effect and this is seldom lighter than medium gray. Hussar is a bright blue, nearly a light navy, and dead leaf brown, is far from a dingy color, but instead has a light, coppery golden glow, as dead oak leaves have with the sun shining brightly upon them. Westminster gray is the name for a shade that is neither smoke nor steel gray, and Danish blue is a deep China blue. Orchid is a lovely yellow with a pinkish cast, and is about as dark as amber yellow. Indian red is a brownish red of a medium tone, and bleu morte is a lovely pale blue toning gray. Much confusion ensues often from the differences between the several names given to one color; in some places the French terms will only be used, and the materials also will be similarly designated, and in other instances English names will be used for both and in still others coined words or fancy names, that are sometimes changed during the season, and it is seldom that any of the given names suggest in the least the texture of the cloth. Marquisette for instance is woven like a very fine grenadine, and Mexicana is a sheer, barred muslin with printed floral designs. Spider silk is a silk and cotton fabric in a loose poplin weave, printed also in floral designsand eolienne, is of the same nature. Plumetis is on the order of swiss muslin, with a little woven dot or all-over design of some sort, and this again is printed. Organdie carreaux is plaided with slightly raised lines, and epingline is a chiffon cotton fabric in poplin weave. Crispy is a term used to denote a certain wiriness that has been introduced into the weaving of materials such as voile, a "crispy voile" meaning one that will not crush easily, because of this departure in the manufacture, but at the same time the draping qualities and general soft finish are not lost. Jacquard means a woven, brocaded design, that is either allover, or else in detached figures; it is often woven more lightly in some places than in others. Broché is a woven, raised design, more pronounced than jacquards, and ombré stands for shaded effects. The ombré stripe, plaids, dots or figures this season, however, means that the stripe or plaid is formed of lines that graduate in size instead of the color deepening or paling, the lines also placed closer together or further apart to get the effect of shading by this contriving. In the dots or figures, the rim or outline varies in width in some and in others the sizes increase but no difference is being shown in color, the identical shade being continued in each part.

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Throngs of women are daily jeopardizing all claims they possess to good looks by their unreasoning experiments with whatever lotion, bleach, paste, cream, balm, powder, or paint is offered to them with the claim that it will instantly cure every defect to which the skin is prone. An "instant" effect we know can be but a base and poor—too often *dangerous* make-believe,—a so-called imitation.

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Left Figure.—White crepe de chine gown with bolero and sleeves of Irish lace. Ribbons of orange satin.

Middle Figure.—Matinée of Alençon lace, mousseline de soie and pale green taffeta.

Right Figure.—Jacket of white silk voile and Valenciennes insertions. Empire sash of hortensia velvet.

H·WESTON TAYLOR

DANGEROUS AND FALSE TEACHINGS

INterest in systems of education was never so general as at present. Educators and groups of laymen are continually bringing the subject before the public by the discussion of theories and practices, their virtues and shortcomings, in the daily press, in serious magazine articles and in public meetings. An extensive and expensive system of education for adults of the poorer classes in Greater New York takes the form of lectures, and the local public cheerfully pays the big bills as it does the vastly bigger ones for the educational system concerned with children. Numerous lecture courses, for which the well-to-do pay, are a usual feature of the winter programme in most of the progressive towns and cities of the country, and the extension of the free library system also indicates the universal approval of education. Not a State in the Union is indifferent to the vital necessity of properly educating the people, as the most potent means of national growth and the preservation of our institutions.

In the large cities of the country, where the alien population is always excessive and constantly augmented by immigration, especial efforts are made to Americanize both foreign children and adults, such institutions in Greater New York, as the Educational Alliance, under Dr. Blauvelt and the People's Institute, at the head of which is Professor Charles Sprague Smith being engaged in the work, and rightly regarded as important factors in adjusting the immigration problem.

Since then, as a nation, we appreciate the vital need for properly educating both the native and the foreigner within our gates, what are we to think of the educational influence on our foreign population of the Liberal Immigration League, the Jewish branch of which chose the Washington Birthday anniversary for a mass meeting to rejoice over the fact that national legislation looking to the restriction of immigration has been defeated, so far as our present Congress is concerned.

The most misleading, violent and amazing speeches were made, in an effort to persuade the audience, made up almost wholly of east side Jews, that this country has no shadow of right to debar any class of immigrants from pouring in here, except the Mongolian races. These this misnamed Liberal League considers should be kept out, and a statement in a letter from William R. Hearst to the effect that this is the Caucasian's country was applauded to the echo by this foreign-born audience, which thus put their League on record as barring out the negro as well as the Mongolian. The inconsistency of a meeting to further the cause of more liberal immigration and deny equal opportunity to the immigrants of all races apparently did not occur to either the audience or the speakers, with the honorable exception of Charles Sprague Smith, who came out flatly for a square deal.

Such arguments was insisted upon as that this country owes all its greatness to immigrants, but the speakers carefully refrained from saying that it was not refugees from Russia or their like that had made us a nation. To England, Ireland, Scotland, Germany is this country forever indebted for the sturdy, self-reliant , energetic and industrious immigrants who conquered conditions, created our institutions, went where they were needed and did what was most in demand. It has not been, nor ever can it be said that credit is due to immigrants like those from Russia, in whose behalf it was boasted that they are not popular with capitalists because they refuse to do manual labor. The only thing urged on the attention of the audience to their credit, was that their children make bright scholars – at the expense of New York taxpayers be it noted.

Such facts as that efforts to interest them in agriculture (vide Baron Hirsch's recent experiment) fail, and that it is impossible to persuade them to such work as the Italians do were not mentioned. Debarred from England, Austria, Germany, they showed their gratitude to this foolish United States, which burdens itself with their care in schools, hospitals, etc., by applauding those speakers, who, in the most insulting terms, referred to organized efforts to restrict immigration, although, as before noted, they themselves are restrictionists so far as the Mongolian is concerned. Perhaps the most surprising of the speeches delivered respectively by Edward Lauterbach, Arthur Brisbane, Charles Sprague Smith and Samuel Barrows of the Prison Association, was the effort of Mr. Barrows to discredit the native American in contrast with the foreigner. To this audience, made up of east side foreigners, Mr. Barrows held up as a typical American of revolutionary days Benedict Arnold, and by way of sharp contrast named the Marquis of Lafayette as a typical foreigner! And this perversion of history under such dangerous circumstances, was made on the anniversary of Washington's Birthday!

What sort of an educational influence does the Liberal Immigration League exert when it applauds such speeches as those outlined in this article? Is it not about time that Americans interested themselves in the teachings of this League?

MRS. AUREL BATONYI

Mother of Mrs. Arthur Burden, née Cynthia Roche

SEEN ON

CAROLINE SIEDLE

COSTUME DESIGNER

THE untimely death of this gifted woman in late February makes a few notes on her career timely, although Vogue has already (21 December 1905) brought her achievements to the notice of our readers. Mrs. Siedle's methods were very carefully thought out and she showed unusual ability in identifying her handiwork with the spirit of the production. It was her habit to familiarize herself with plot and dialogue as far as was practicable, and then she cut out paper dolls corresponding to the number of the players engaged in the cast. The dolls she ranged and grouped, and gradually she developed ideas for the costumes that should be individually effective as well as harmonious or in agreeable contrast in groups. There were several processes between her idea and the completed design which was sent to the costume-maker. The drawing of the projected costume was in color, and attached to each sketch were samples of the dress materials to be used in its manufacture. Mrs. Siedle was an Englishwoman, dowered with originality, a fine taste in color and a bent toward design, which she developed by study at the Crystal Palace Art School and South Kensington. A list of the musical comedies for which she designed the costume includes all the Broadway successes since 1901. Julian Mitchell frankly states that without her aid he never would have been able to carry out the musical comedy color schemes which have made his productions such beautiful stage pictures.

GOSSIP

HARRISON GREY FISKE has signed a contract with Percy Mackaye for a new play in which Bertha Kalish will have the star part. The work is to be a poetic tragedy, differing in form, however, from Mr. Mackaye's Jeanne d'Arc, which is the new, and one of the most excellent plays in the Marlowe-Sothern repertoire for this season. The manuscript is to be ready by May first. Mr. Fiske deserves the gratitude of playgoers for thus encouraging what is truly literature for stage production.

Marie Doro is to play here in The Morals of Marcus. Miss Doro has been appearing with William Gillette in Clarice. Keith and Proctor are to erect a new play house in Stapleton, Staten Island, at a cost of $60,000. The entertainment will consist of a weekly change of bill, made up of the attractions that are presented in the large vaudeville houses in New York.

Besides The Squaw Man, in which he is touring, Mr. Faversham has been seen this season at matinées occasionally in Charles Frederick Nordlinger's new play, The World and His Wife. The star's performance of the leading role is highly commended, his impersonation being especially forceful. The play is founded on a classic of the Spanish stage, and gives an instance of the tragedies that can follow in the wake of baseless scandal. It is not, however, a depressing play. The Squaw Man will not be shelved next season in favor of the newer play. It has been planned to give The World and His Wife in all the large cities next year.

Ben Hur returns to New York, at the Academy of Music, more gorgeous than ever. It seems to have been the avowed object of the management to eclipse all former efforts in regard to this production, and they appear to have achieved their ambition. As the stage of the Academy is the largest in the country it admits of settings on really colossal scale. The company numbers four hundred men, women and children, and the chariot race shows five contesting drivers and twenty horses running at full speed.

On 11 March, at Hartford, Lawrence D'Orsay appeared for the first time in Lord Doncaster, written for him by Cecil Raleigh. The play is located in Madrid, during the late wedding festivities of the young King, and it is said the star in the role of Doncaster has the most heroic character he has ever undertaken. Mr. D'Orsay's two years' season in The Embassy Ball closed last month. Margaret Dale is the leading woman in the new play.

Joseph Hart has arranged for O Hana San to give the new Orphee dance with which Loie Fuller has electrified Paris. A novelty in presenting the act is the use of magic lantern slides with the aid of two gauze curtains—one at the front of the stage and the other at the back. By this arrangement it is possible to show scenes on the stage in which the dance is executed. It also lends an air of mystery to the performance.—George Broadhurst, the author of the very successful play at the Savoy Theatre, The Man of the Hour, signed contracts for two new plays a fortnight ago, one of which is to be brought out shortly at the Astor Theatre by the Will J. Block Company; the other play is to be produced by Wagenhals and Kemper next spring.

Ben Greet and his company of players came

THE STAGE

to the Garden Theatre on 4 March for a season of sceneless Shakespearian plays. The opening one was The Merchant of Venice, which is to be followed by Macbeth, Julius Cæsar and other plays. During holy week the fifteenth-century play Everyman will be revived. It has not been seen in New York for three years, but it aroused so much interest when given in Mendelssohn Hall on the occasion of the first visit of Mr. Greet and his company, that it started the manager on the prosperous career he has enjoyed ever since in this country. The company has had a most successful season this year, the desire being widespread in all communities visited to see Shakespeare's plays rendered as he wrote them.

Indiana does not intend that the playgoers in their State shall be left to the mercy of theatrical

MME. CAROLINE SIEDLE

A clever artist and stage costume designer, who died in late February.

trusts which put up the prices of seats, and shut out the good attractions of independent managers, and accordingly a bill has been introduced in the legislature of that State. It classes all opera houses and theatres as public places, and provides that owners, lessees and managers and agents shall not discriminate against persons, stock companies and corporations who apply to lease or rent such places of amusement for dramas, operas and other shows. Money penalties are prescribed and a jail sentence may be added in the discretion of the judge. An interesting provision is that half of the fine imposed shall go to the complainant.

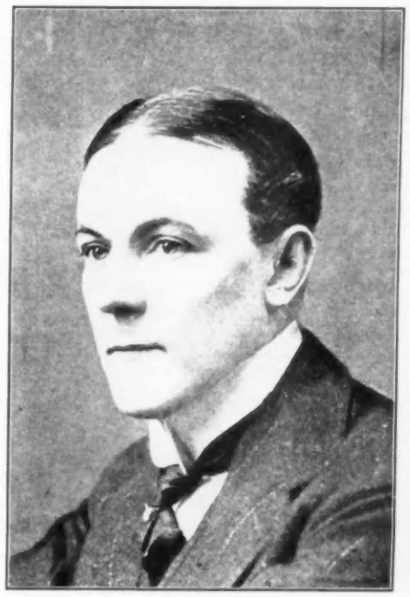
After listening to a denunciation of the Opera Salome, the Evangelical Alliance of Cincinnati passed a resolution to take steps to prevent the proposed representation in Cincinnati by the Grand Opera Company of New York.—Arrangements have been made by Charles Dillingham for the production, this spring, of a dramatic version of Tolstoy's Anna Karenina.—Brandon Tynan, the young Irish actor, who was some time ago engaged by Mr. Belasco, is to make his debut as a Belasco star in April in New Haven. The play is by the actor, and it is, therefore, safe to predict that it is of the romantic order, and that he himself will appear in a highly picturesque role.

Sarah Bernhardt was recently appointed to the professorship of dramatic declamation at the Conservatory of Music and Declamation. The appointment was for the purpose of removing the objection of the Chancellery of the Legion of Honor which declined to confirm Bernhardt's nomination for the Cross of the Legion of Honor, on the ground that actors could only be decorated in the quality of professors.—Several new features have been added to The Parisian Model now being given at the Broadway Theatre. Edith Decker has replaced Miss Kent as Violette, and Leoni sings I Want You, My Honey, in French.

Pinero's latest play, His House in Order, weeks ago passed its four hundredth performance in London. It would doubtless run indefinitely, but it is likely to be withdrawn from the stage of the St. James's Theatre, soon as Irene Vanbrugh will be forced, by other engagements, to leave the cast. It would be interesting to see how long a run His House in Order could accomplish.—It is understood that when the new play which Henry Arthur Jones is writing for Charles Frohman is produced in this city, the principal character will be played by Otis Skinner.

It is understood that next season David Belasco will have two companies playing The Rose of the Rancho, two playing The Music Master, and possibly three playing The Girl of the Golden West. He is also said to contemplate revivals of The Darling of the Gods, Zaza, Du Barry, and, perhaps, other of his older productions.—Harrison Grey Fiske will revive Leah Kleschna and will send out two companies with The New York Idea. Henry Miller will have two companies in The Great Divide, two in Brown of Harvard, and one in Zira. It is understood that Walter Lawrence will have second companies for The Three of Us, The Man on The Box, The Prince Chap, and possibly other productions. This duplication of good plays produced by New York managers, will be of the greatest benefit to play-goers in the smaller towns throughout the country, who will thus be enabled to see metropolitan successes adequately presented.

From water color sketches by Mme. Siedle, designed respectively for the characters of a Beadle, a Miller, and a Carter.



GEORGE GRAVES

George Graves is an English comedian who made a pronounced success in The Little Michus—a musical comedy recently at the Garden Theatre. He first achieved prominence in England in Veronique a season ago.

The engagement of Richard Mansfield, which began in late February and was for three weeks originally, has been extended to cover four weeks, the last two to be devoted to repertoire. For this final week, which begins on 18 March, he will appear as follows: The Scarlet Letter, Monday; Beau Brummel, Tuesday; A Parisian Romance, Wednesday; Dr. Jekyll and Mr. Hyde, Thursday; Beau Brummel, Friday; The Scarlet Letter, Saturday afternoon, and A Parisian Romance Saturday night. Peer Gynt will be given only during the first three weeks of Mr. Mansfield's engagement.

Ethel Barrymore is playing her annual engagement at the Empire Theatre, where she opened in Captain Jinks, the play in which she starred several years ago. A large and capable company, headed by Bruce McRae, supports Miss Barrymore. During her season at this house it is the intention of Mr. Frohman to present the star in several plays, among which are the Silver Box and Cousin Kate.

FRANCIS MACMILLEN, VIOLINIST

BY WALTER T. STEPHENSON

THE subject of this sketch, as most of us know by this time, is the youthful American violinist who made his debut in New York in conjunction with Mr. Damrosch and the New York Symphony Orchestra at Carnegie Hall, on 7 December last, after ten years' absence from America.

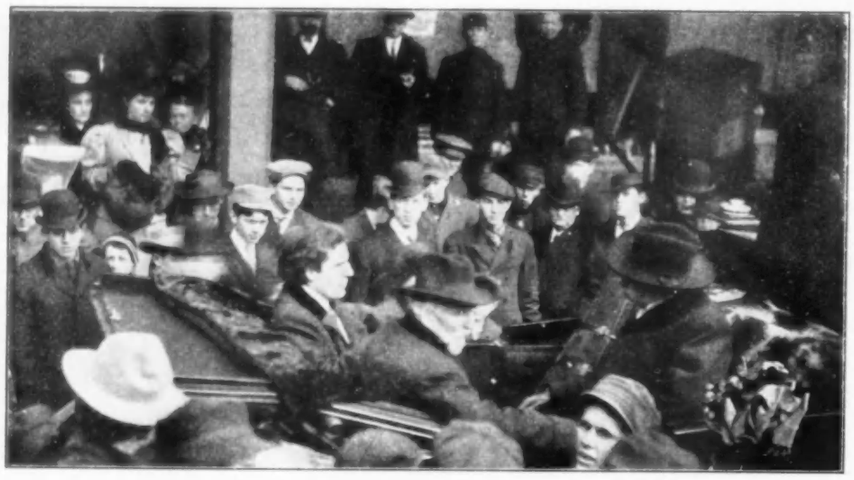
Francis Macmillen was born in Marietta, Ohio, in 1885. As a mere child he began the study of the violin and piano in Chicago, and when ten years of age his mother took him to Berlin, where he became the pupil of Carl Markees, while his general education was continued under private tutors. Two and a half years later the boy was taken to Brussels to study under the famous Cæsar Thomson at the Conservatoire. At the end of the first year Macmillen won the second prize for violin playing, and when sixteen years of age he secured the Grand Prix and distanced all competitors to such an extent that his fellow students bore the little American on their shoulders in triumph through the streets of Brussels. On the completion of a four years' course under Thomson, the lad made a successful debut in Brussels, and for the past three years he has played almost uninterruptedly before the public on the continent as well as in London.

From the beginning of his stay in Brussels the constant companion and manager of Francis has been his elder brother Charles, who succeeded the boy's devoted mother in the former capacity when the parent was obliged to return home, and who was with the young violinist when I called.

Francis seemed especially eager to tell me about his triumphant return to the old home in Marietta which had not known him since early childhood. "I do not know whether this would be so interesting to the public," he naively remarked, "but I can tell you it was the proudest and happiest experience in my life. We arrived in Marietta 23 January. Over 3,000 people had assembled at the station when our train came in, and after a hearty greeting they accompanied us in a body to the Court House where I mounted the steps and played Home Sweet Home to the most appreciative and responsive audience I had ever encountered. Immediately afterwards twenty-five of the Marietta College students unharnessed the horses and pulled my carriage in the midst of a merry procession to the old house where I was born. Another big crowd awaited me there, and little girls threw flowers upon me as I alighted with my grandfather and Charles.

"You see it was all such a joyful surprise to me. I suppose the chief reason for the ovation was that I happened to be the first native of Marietta who had gained what might be called an international reputation. After my first home concert the mayor and aldermen tendered me a public reception in the town hall, and I had the pleasure of shaking hands with several thousand people.

FRANCIS MACMILLEN



FRANCIS MACMILLEN LEAVING THE DEPOT AT MARIETTA, OHIO

"Oh, I cannot begin to describe to you how happy all this made me!"

I asked Mr. Macmillen to tell me of some of the interesting episodes in connection with his tours through the east and middle West.

"Do you think the public here would really care to know?" he again asked with engaging modesty. Being reassured on this point, the youthful artist proceeded to give me an animated account of his travels. "In Chicago and Boston I drew the largest houses and received the best notices. In the former city I was invited to play at Mrs. Pullman's, and Mrs. Potter Palmer very kindly gave a dinner in my honor.

"In Washington I visited the Longworths. You see Mr. Longworth had heard me play in Cincinnati when I was seven years old, and then I met both Mr. and Mrs. Longworth during their stay in London a year ago. Mr. Longworth, by the way, is one of the best amateur violinists I know of, and he and I

(Continued on page 424)

NEW FRENCH HATS

THe model at the right is by Suzanne Talbot. It is in soft brown tones. The fine Milan straw is of the light tone with a wide drooping brim. The velvet chou is of the dark shade matching the brown in the large novelty wings, which are green and brown. Mme. Alice is showing this hat.

The upper left hat is an extremely pretty Georgette model, in blocked cream Milan straw, with a graceful wreath of wistaria blossoms in pale yellow, pink and lilac tones. Imported by Renard.

The lower hat is by Hertz Boyer; in natural tuscan, trimmed with a handsome bird of paradise in gold and green, with long sweeping plumage. From Bernard & Cie.

HArold Bolce's striking book, The New Internationalism, is a monument of good feeling and bad taste. Mr. Bolce applies Thorold Rogers's "economic interpretation of history" to the conditions of to-day, and seeks to give the theory, once denounced as brutally cynical, an air of benevolence. In the selfish struggles of men and nations Mr. Bolce sees the preparation for an approaching era of international peace and reciprocity. Tariff walls, he believes, must go, and he expects that as the result of closer international bonds of trade, war too must disappear. When our commerce and industry become part of an unobstructed world-wide movement, we shall escape panics and periods of depression alternating with periods of feverish prosperity. Mr. Bolce has been abroad, not only with his body, but with his mind and his patriotism, and has returned enlightened and chastened. He finds that we are not alone in energy, ingenuity, thrift. He has a high opinion of "abroad"; he is no standpatter as to tariff or anything else. All of this Mr. Bolce illustrates with an illuminating array of facts and figures. One wishes that he did not think it necessary to shout quite so loud, that he would not insist upon calling Japan the "Sunrise Kingdom," and Rome the "Eternal City," and why has he such a grudge against the poor idealists who have been prophesying the very things that he foresees with so much joy?

(The New Internationalism. By Harold Bolce. D. Appleton and Company. $1.50 net, postage 12 cents additional.)

DR. T. G. Tucker's Life in Ancient Athens is so excellent in plan, scope, detail, spirit and style that it is hard to imagine a better popular treatment of the subject. The author evidently has not only a detailed acquaintance with the antiquities that he described, but a lively mental picture of the Athenians in their daily lives of twenty-three or four hundred years ago. It is impossible to believe that any intelligent reader unacquainted with the subject of this book can fail to read it with an interest unflagging from chapter to chapter, so fresh and striking is Dr. Tucker's fashion of telling his story. His introductory chapter briefly explains how widely the Athenians differed from the other Greeks. Chapter Second takes a general view of Athens and its environs, and Chapter Third discusses public buildings in detail. In Chapter Four is a clear, lively and altogether delightful account of citizens, strangers, slaves and women. A later chapter deals more in detail with the women of Athens. Other chapters discuss household arrangements and furnishing, education, religion, armament, festivals and the theatre, council and assembly, the courts, burial and art. Throughout the book the author endeavors to make the ancient society actually live before the eye of the reader, and in this attempt he appears to have compassed a remarkable success. The text is illustrated with many maps and pictures of a most interesting and instructive character. Indeed, the book is a boon to all who would know more of the civilization in many of its aspects unsurpassed in the history of the world, ancient or modern.

(Life in Ancient Athens: The Social and Public Life of a Classical Athenian from Day to Day. By T. G. Tucker, Litt. D. (Camb.), Hon. Litt. D. (Dublin), Professor of Classical Philology in the University of Melbourne. The Macmillan Co. $1.25 net.)

MR. George's first novel is a very fair attempt, with exactly the defects, and just the merits to have been expected of a man who essays fiction under a strong moral conviction upon economic questions, and without the highest instinct for art and the discipline of long practice. The novel with a purpose is apt to sacrifice the truth of human nature to the accomplishment of its purpose, but the novel without a moral purpose somewhere in the background can hardly be a great production. Those who see in everything that Shakespeare wrote an immediate and special purpose are not further from the truth than those who deny that Shakespeare had a moral purpose of any sort, who hold that he gave himself to art for art's sake. Shakespeare saw life with a strong perception of its moral significance, and while he ordinarily concerned himself immediately with permitting the truth of his characters to convey the lesson that their lives, as the lives of all men, must teach, it would have been impossible for him to have created his great tragedies without the remote moral purpose. The artist who is not in the last analysis moral is not great.

All this upon the ethics of fiction may seem out of place in a discussion of a novel dealing with present day problems, but as a matter of fact one cannot fairly judge Mr. George's story without some regard to such considerations. He has sought in this novel to enforce by example his own political theories, yet at the same time he has endeavored to make his characters human and to introduce a love story that shall be related to the chief political situation of the book and in large measure dependent upon it, yet which shall not be overshadowed by such relation and dependence. It must be said at once that Mr. George is better at politics than at love. Indeed, had the social side of his story been even half as well done as the political side he would have made an unusually good novel. His politicians speak like human beings, his political scenes are full of life, truth, and dramatic interest; in fact, few novels have done such scenes so well. When his people meet socially, however, they lose their reality. His magnates of finance talk stiffly in the drawing room, his young men and young women speak as young men and young women never spoke outside a book. Opinions will differ as to the conduct of the heroine at a great crisis of the story. They will differ, too, perhaps, as to the probability of the moral transformations wrought in the course of the story. In spite of all this, however, Mr. George has given us an interesting attempt, and a book better worth reading than some current novels written with greater art by more practiced hands. Had Mr. George possessed the necessary art, skill and experience to produce a first-rate piece of fiction, his moral purpose would have helped rather than hindered his story.

(The Romance of John Bainbridge. By Henry George, Jr., Author of The Menace of Privilege, The Life of Henry George. The Macmillan Company.)

HEnry James gives nearly five hundred pages to his impressions of America revisited under the title of The American Scene and in that serried mass of aptly chosen words, he exercises his utmost ingenuity to express his multiplex ideas. Only a person of large leisure, much patience and pretty nimble wit can read this volume in its entirety and honestly pretend to have understood and enjoyed its whole contents. Twenty years ago it took some courage to confess one's inability to understand and enjoy Mr. James; to-day, now that his style has reached its highest elaboration, even those who reveled in Portraits and Places must often own themselves baffled by the perversities of his verbal locutions, and we have all found assurance to protest against his most complex passages.

There are probably very few sentences in this bulky and astonishingly able volume that intelligent men and women accustomed to the intricacies of the author's later style cannot with pains and patient thought unravel, but there are many pages which must baffle the uninitiated, and whole paragraphs, which when read aloud at the ordinary speed sound like an unintelligible jargon. There must be something well worth while in the thought of a writer who so often expresses himself in this difficult fashion to procure for him a patient and appreciative hearing from a considerable audience. As a matter of fact this book bristles with subtle, delightful passages.

Here is one of the keenest of trained observers, acquainted with the great capitals of the world, a tolerant cosmopolitan, come to see and feel and note and comment in a land of which he is a native and from which his lifelong exile has not sufficed entirely to divorce him. Here he tells us of how he is impressed by New England, by specific portions of it, as Boston, by New York in many aspects and at several seasons, by Newport, Philadelphia, Baltimore, Washington, Richmond, Charleston, Florida. Every one of the sixteen chapters has its blind passages, but none is without its illuminating sentiments. Here, indeed, is a seeing and thinking man, who presents to the outside world of impressions the most delicate of mental sensitive plates, and who interprets to his reader the immensely complicated image in all its multiplex detail, with the accompaniment of a commentary that is content with nothing less than the author's feeling in its entirety and with all its qualifications laboriously and exactly set down. How he ever had the skill and patience to do it all is the wonder of him who faithfully reads.

(The American Scene. By Henry James. Harper and Brothers, $3 net.)

BEAUTIFUL GOWNS OF RAJAH NOUVEAUTE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A

SILK AND LINEN FABRICS — MODELS FOR LIGHT CLOTH TAILOR MADE—FIGURED CREPE DE CHINE COSTUME

TExtiles are far more considered, and with a deeper interest by the modern woman who shops, than it ever entered into feminine custom to do a generation ago. It a matter of intelligent inquiry on the shopper's part to learn all she can from the clerk or salesman, and now it has become the interest of the heads of all the best dry-goods houses to distribute information of processes, qualities, and the special treatments of all the fabrics on sale by them. There is an admirable frankness today existing between the seller and the buyer brought about by this method, resulting in a security that leads every intelligent shopper to shun a store where this custom does not prevail. The old practice of letting the buyer take her chances exists perhaps, but it brings its own penalty in the end.

CHANGES IN OLD FAVORITE FABRICS

Scanning the counters where the spring and summer dress materials lie in great abundance one observes certain changes in familiar fabrics. For instance there are now two weights of Rajahs. The demand last season was for a lighter weight, which has been supplied in the most satisfactory way. One could not do better than to indulge in a costume of each, so much in need of the difference are those who depend on a silk gown to be serviceable in our changeable climate in summer. It is made plain too that china silks this season have more body, are no longer the sleazy dress fabrics of the past, hardly worth making up. The colors are pale chamois, golden-browns, and tans, grays and blues which indicate that they are to be worn as foulards are. The best spring foulards are twilled and have a firm body, in checks, in blacks, and disc spots, both small and large. One will find among the black and disc varieties that the foundation silk if white or colored, has one, sometimes two figures in self-tones that are to be discerned in certain lights. This gives a richness of texture that is most desirable, and draws the line between it and the ordinary foulard. All these differences show to greater advantage when the suit or costume is made up. Those who are well versed in dress matters, at the farthest glance, detect quality by texture.

DETAILS OF ILLUSTRATION

Let the admirable foulard seen in this week's extremely smart and attractive illustration answer for proof. It is an all-silk fabric woven into an exceptional closeness and fineness, is perfectly soft and pliable. This surface finish has a satin smoothness without an extreme satin gloss The gown represented by the drawing shows this silk in its medium shade of blue. The discs are all blue, having for finish a narrow outer line of white, while the narrow vertical line stripes rest upon a white ground. The long full skirt ends in three tucks on the bottom, while the top runs into close figure lines by means of small box-plaits well fitted to the high cross-striped draped belt. This costume has a cape attachment in place of bodice, worn with an all-over lace and embroidery blouse, having elbow sleeves, and being the fashionable substitute

GOWN OF CHENEY BROS. SPOT-PROOF FOULARD
See What She Wears

it accents the coming vogue of dress that will be worn in a comparatively few weeks. The pretty little low front empiecement that fits across the bust is of white silk braided in blue and fastened on the left side invisibly. Blue velvet ribbons are used in the criss-crossing which holds the ends of the cape in place, and they are attached invisibly below the edge of the belt. Loops of the same velvet give a tasseled finish on each side. The trimming of this shoulder cape is to be noted as one of the new hand-made examples, where the gown material is manipulated so cleverly, in this instance a design of chain rings with a ribbon strung through their centres being the motive. The same attention to detail is seen in the velvet and applied lace ornamentation upon the edge of the high neckband. Upon the white silk of the parasol are the same blue cross-stripes and blue discs clearly recognized, while the handle bow, and stick rosette for finish are of white mousseline ribbon. The long gloves are white. As for the Romney style of turned down hat one of the fixed models for spring wear, the becomingness of it goes without saying. The straw is blue and the roses delicately pink, while the ostrich tips are white, and dress the head most gracefully as a half wreath.

TAILOR-MADE IN SILVER GRAY

In tartan modes where the cloths are so pleasantly soft and light of weight, those with white grounds on the palest of silver gray together with cream fawn shades seem to be the first choice for the days of bright sunshine. Princess skirts and bodice coatees that dip below the bust, as well as skirts with short coats that barely reach the hips, mark the two smart costume lines. An exceptional woman may choose a longer style of basque coat, which is quite open in front, crosses over from right to left, is like a glove in its fit and fastens with three buttons at the waist line. Directoire revers fastened with a single large button give a stunning finish to the embroidered vest front and high stiff collar. The sleeves may be of half length though long ones are also worn. There is, however, but one rule in regard to sleeves for the short coat which, though loose, keeps the figure curve on its sides and that these must be long and a close fit from the elbow down. The art lies in giving to the top of this sleeve its proper swell, for there is no evidence of gathers. Outside seams and stitching, with some seam lines into which enter extra cloth lines, whenever the increase of width is needed, show the master work. Both skirts and coats, in this genre, for trimming depend on the design being cut out of the cloth itself, on stitchings, and buttons. The coat neck openings are small and high set, the broad band linen collar, de rigueur, with a slight hint of cravat. Half sleeves are worn with the little bust coats and correspond with its style perfectly. This genre has passed into all fabrics, even into mid-summer materials, laces and tissues, and its variety as well as charm it must be confessed has no limit.

Traveling suit of deep soft green and red brown suiting with hair line stripes of blue and red, trimmed with fine black Hercules braid and olives. The skirt is seven gored with a seam down the middle front. With this suit is worn a vest of brown and white check, finished with brown velvet buttons. The collar is edged with brown velvet.

CREPE DE CHINE SPRING COSTUME

Take, for instance, an example in crepe de chine in process of making for an early April wedding. The skirt as well as those for full dress fits the figure like a glove below the waist, for a certain distance. Then come the long slits of eight skirt tabs with a broader unbroken fullness at the back, sweeping to the bottom. A lustrous taffeta skirt lies under the crepe de chine, and shows not only between these tabs, but continues to the very bottom. So far as the tabs go, fully eighteen inches of taffeta below the tabs are seen as a wide cross band, while another band as wide, of the crepe, forms the bottom finish. The chic of this combination lies in the braided designs that not only give a bottom finish to all the tabs, but also wander irregularly above and below them. The band of bottom crepe has the same braided trimming, the crepe on all its edges being held by stitchings to the silk. A broad boned belt, with some short ends is of the taffeta and dresses the waist line charmingly. It also prepares for the lovely effects of the short coat with its lace plaitings dropping in different lengths from the bottom and filling up the open fronts. Braiding, with the edges cut out seemingly, have a striking effect upon the coat fronts as well as upon the bottom edge. The half sleeves are of taffeta crushed irregularly, but ending in overlapped plaits and tabs of crepe de chine, which were held by stunning silver perce buttons, to the sleeve silk. Other tabs of lace gave a softened effect truly delightful and were most graceful.

FIGURED CREPE DE CHINES

The high favor destined for figured crepe de chines with white and colored grounds is decidedly obvious and sure to be the vogue throughout the summer. There is a charming delicacy about their designs, and their coloring as well. Wedding affairs in May and June are sure to exploit both amazingly. One simply charming floriated crepe gown seen at Palm Beach will give an idea of the style of trimming, etc. A long skirted Princess, with its square guimpe bodice, is draped across the neck line in front, and its V line in the back is also crossed towards the waist over to the left and there fastened by a rosette of the same crepe. The sleeves are quite short and of crepe with additions of a lace net to bring them into half-lengths. This net is used for the guimpe also and has raised lace flower applications tinted beautifully, which prove most effective. Soft Nile green velvet bows ornament each shoulder as well as the middle front of the bodice. A narrow line of the same velvet defines the low square at the front of the bodice as well as the V shape at the back opening.

GLIMPSES

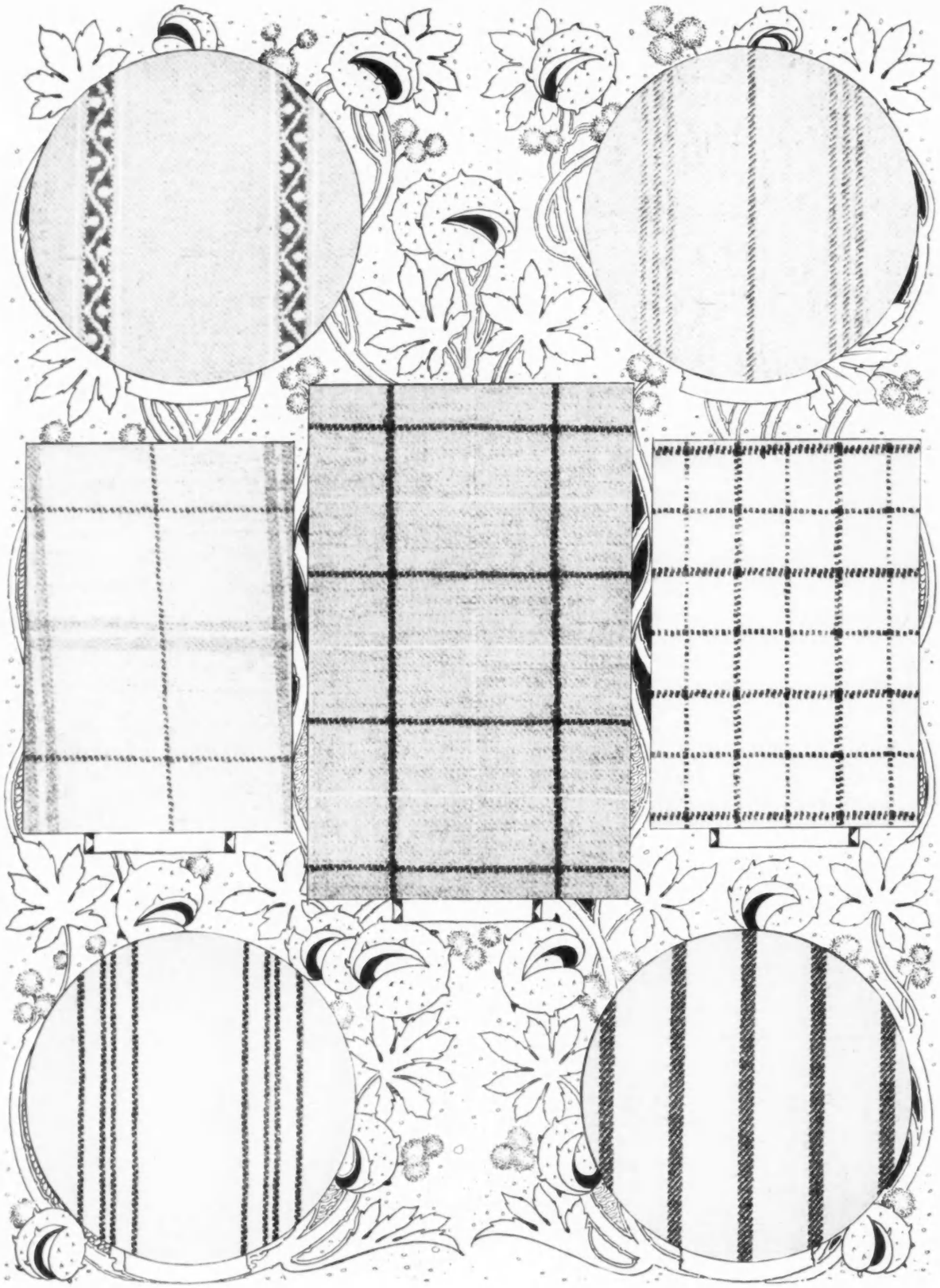
FOR—

Unusual development and success beyond anticipation, textiles in silk and cotton, and all cotton have brought about a possible dressy inexpensiveness in summer gowns entirely unlooked for. Families of limited incomes are able to dress as never before both in regard to gowns and the character of the fabric. Home dressmaking is responsible, it must not be forgotten, for this wardrobe luxury as the price of the making reckoned even at low prices generally doubles the cost of the material.

PERSIAN—

Printed chiffons are the novelty of the season, and from side borders to allover effects many charming designs are shown.

Afternoon costume of pastel yellow French batiste embroidered in pale blue, and inset with hand-tucked bands of very pale blue batiste, which are finished at edges by corded pipings. The sleeveless wrap is of black moiré, with a shallow yoke of black panne velvet. Black silk fringe and clusters of black chenille are used as trimming.



SPRING DESIGNS IN VIYELLA

SEE TEXT, PAGE 406

PLUMED AND FLOWER-TRIMMED HATS

FROM MAISON NOUVELLE, CHICAGO

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A

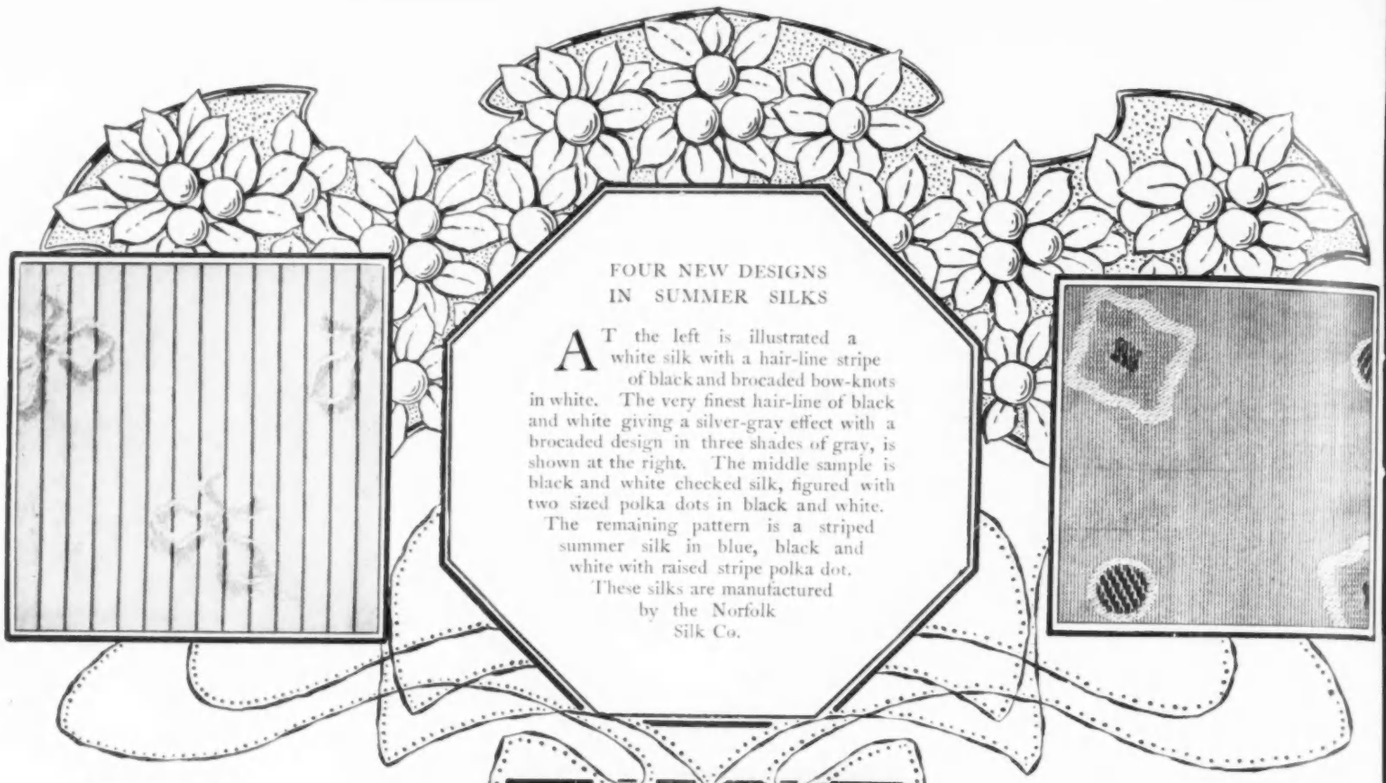
SIMPLE FROCKS OF MERCERIZED REP, PONGEE AND LINEN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A

SMART NEW MILLINERY

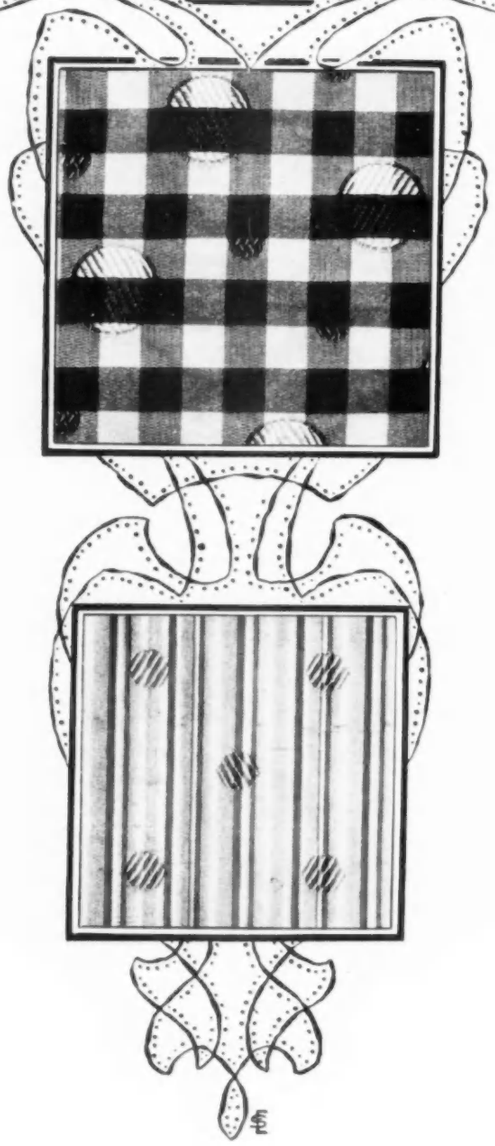
FROM CASTLE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A



FOUR NEW DESIGNS IN SUMMER SILKS

AT the left is illustrated a white silk with a hair-line stripe of black and brocaded bow-knots in white. The very finest hair-line of black and white giving a silver-gray effect with a brocaded design in three shades of gray, is shown at the right. The middle sample is black and white checked silk, figured with two sized polka dots in black and white. The remaining pattern is a striped summer silk in blue, black and white with raised stripe polka dot. These silks are manufactured by the Norfolk Silk Co.



VIYELLA

THE costume weight Vivella in forty-six inch width is an unshrinkable material that can take the place of serge or cloth for yachting or other outing costumes, where moisture is inevitably experienced. In the costume weight it comes in cream, black and gray. The various weights of the other width Vivella, thirty-one inches appear in beautiful colorings of every kind and combination; stripes, checks, plaids and other designs are found in great variety, the colors retaining their brilliancy and the material its delightfully soft finish through repeated washings until the garment is worn out; if reasonable care is taken in this most ordinary process of cleansing. Some of the new colorings in small plaids particularly effective are peacock green with a cross plaid of black outlined by tan, a hairline plaid of red intersecting this. Another shows green, red, blue and brown, and another violet, black, greenish gray, white and maroon. The colors are all soft, and most beautifully harmonized, the contrasts so deftly given that they never clash. Shepherd's checks and plaids and broken plaids abound in white and black, and lovely shades of tan, violet, green, blue, and gray, come with stripes of other color, either single or grouped with attractive effects. Broken plaids, medium and smaller have colored ground with from two to three colors forming the plaid design, and these are very desirable for children's kilted skirts or entire suits, as the material makes the most satisfactory play frock a child can wear. For infants petticoats or other flannel garments, and for adults flannel skirts, Vivella, with graceful side border embroidery in silk, is not only useful but extremely pretty, the embroidery the best that machine can produce, and the designs either floral or conventional. Bandings come for insertings, so much can be accomplished in trimming the various articles.

Of the samples illustrated on page 402 of this issue, the upper left design has a medium blue ground and is striped with fine lines of white enclosing a broader stripe which is figured in tan. The one immediately below it is of pale gray with a large overplaid in a slightly deeper shade and a fine slender marking of black. The lower left is a white ground with groups of black stripes. The middle sample has a gray ground and is plaided with fine white stripes and heavier black ones. At the upper right is shown another gray ground with a group of three dark gray stripes and a single stripe of red. The one below it is a white ground with a small black effect done in black. The remaining sample has a white ground striped with black.

GRIFFONETTE CLOTH

THIS material is an ideal tailor fabric [illegible] all rain-proof cloths, and is witho[illegible] that indefinite characteristic whi[illegible] confines almost all other goods destined [illegible] rainy day wear, to be used solely for that pu[illegible]pose. Instead, a gown of griffonette cloth ca[illegible] be made in the latest and smartest style, a[illegible] is ready to wear at any time when a tailor ma[illegible] costume is appropriate, the wearer assured [illegible] complete enjoyment of the occasion, becau[illegible] the severest storm will not cause her suit [illegible] lose its perfection of freshness or cut. In a[illegible]pearance the cloth is as soft and pliable as eithe[illegible] French cheviot or covert cloth, or a high qual[illegible] tweed suiting, would be, these qualities lasti[illegible] and with them is combined a certain poros[illegible] to air, by reason of the water proofing bein[illegible] acquired in the weave and not in the after finis[illegible] which prevents its having the warmth that [illegible] usually induced by rain-proof cloth prepare[illegible] by other processes or finishes. Griffone[illegible] cloth in weight is that of any light weight spri[illegible] cloth, with a lustre but little less than broa[illegible] cloth, retaining the flexible finish until the en[illegible] For riding habits it is most excellent as from th[illegible] fact that all moisture is shed instead of absorbe[illegible] the equestrienne is spared the extra weight tha[illegible] even a heavy mist brings to ordinary cloth. A[illegible] much can be said of it for yachting costumes, an[illegible] for motoring. The dust-shedding propert[illegible] of the cloth are also of importance in ma[illegible] sports. It comes in all the fashionable shade[illegible] and in pepper and salt effects also, the wid[illegible] is fifty-four inches

TULLINE

FROM the success that greeted malinett[illegible] the manufacture of a moisture pro[illegible] tulle was inspired, and in a quali[illegible] sufficiently firm to carry trimmings of [illegible] ethereal weight, or paillettting, the gossamer like, filmy tulline has been received with acc[illegible]mation by both modistes and women gener[illegible] With its damp-defying qualities tulline can b[illegible] made into the most fascinating frock [illegible] seaside wear. Besides the great gain for en[illegible]tire costumes, pretty ruchings and ruffles an[illegible] other trimmings can be most satisfactorily made of tulline, and it also combines well w[illegible] lace of any kind in the smart luncheon or [illegible] waists that are so generally worn. It comes [illegible] dark, light and medium shades, both [illegible] colors and newest tints, so is an invaluable [illegible] for either daytime or evening wear. [illegible] width is fifty-five inches and the price $1.[illegible] yard.

SMART NEW MODELS OF GRIFFONETTE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A

FASHIONABLE RIBBONS

DEcidedly different from the showing of the past months are the latest ribbons, as will be seen from those which we have reproduced on this page. A geometrical fever seems to have overtaken the spirit of the designer, expressing itself in plaids, checks and stripings which are the rage for summer wear. These set patterns are smart in the extreme, having quite displaced the flowered effects which have been so long in vogue. On this page at the upper left is shown a checked taffeta ribbon in mingled blues, reds, and greens. Beside it is a dead white silk with checked blue octagonals. The lower left illustration is of an exceptionally fine and soft pongee ribbon, much of a novelty, with stripes in red and green. The plaid next it is a blending of black, white and old rose. These ribbons are from Morrison & Son.

CORENA CHIFFON CLOTH

THis beautiful fabric has for the first time this season been made in checks, shadow checks, and Pekin stripes. Every known color can be found, and all the best combinations of colors as well. For afternoon wear, in semi-tailored gowns, a heavier weight chiffon cloth than heretofore put on the market is shown in the most delightfully tinted broken plaids, one of oxblood red with white is especially attractive. This particular variety has a lustrous crêpe finish, so that an entirely new effect is gained for the material. Corena chiffon cloth has all the qualities usual to the weave, which include those most calculated to make it valuable for wear at seaside resorts, for it is unaffected by dampness, nor will it develop yellow spots, as many of the grades of mousseline de soie or chiffon will, from exposure to salt air or mist. In the Pekin stripes a Mandarin blue and black is extremely smart, and in black all the shadow checks, stripes and plaids are represented, making it an invaluable material for mourning wear, as especial care has been given to the development of the best and most lasting shade of black and to attractive designs. Every piece has the name Corena chiffon cloth stamped at both ends, to insure against imitation.

BROCHÉ MOUSSELINE DE SOIE

ON white, cream, black or groundings of pale and lovely hues, this mousseline de soie is brocaded with pompadour designs, some of which have ribbon effects and bow-knots prettily disposed among the garlands or vines. Besides these floral effects, all manner of other designs in conventional or natural patterns are shown, both selftone and in contrast, all charming and desirable both for debutante and matron. The list of tints embraces shades of all colors, including the newest in both bright and pastel tones, as well as the more sombre for street and carriage wear.

MARQUISETTE

IN weave midway between chiffon cloth and grenadine, and closely resembling the latter in an etherealized degree, this material has appeared to rival both, for gowns for evening or reception wear, or other formal functions and can be had in every possible color. It drapes most gracefully, and lends itself easily to all forms of tucking or shirrings that the modiste's art can invent, and in plaitings is particularly soft and effective. For bridesmaids' gowns it is eminently desirable, as it is one of the most useful and choice of the sheer silk fabrics of the year.

MEDALLION CLOTH

A Mercerized material in louisine weave which is very attractive in plain colors, and even more so in printed designs of conventional subjects on delicately colored grounds, and also on black. It is washable and retains the high lustre; the width is thirty-two inches.

CEYLON CLOTH

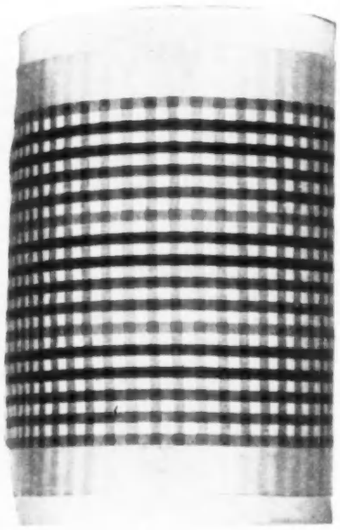
THis is a mercerized cotton suiting in poplin weave, and comes in all colors. For children's suits it is particularly desirable, as it is firm enough to stand wear and at the same time very light in weight.

MALINETTE

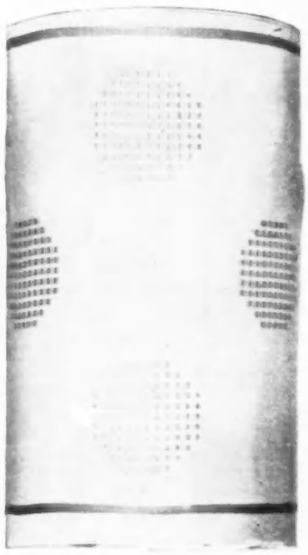
THe rendering waterproof of this diaphanous fabric has given a tulle imperishable from climatic changes, from which the fluffiest effects may be conjured by the clever fingers of milliner and modiste. That such a fragile substance as malinette can withstand a complete and continued drenching without showing any ill effects is very extraordinary, but even the test of submerging a piece of plaited malinette in a glass of water, failed to alter the mesh or the crispness of the fabric, and the plaits remained intact in their folds as if perfectly dry. This triumph has meant much for women who dress daintily, for ruffs, which are to be most popular this coming season, made of malinette, are an acquisition to the toilette that should match each gown, and as malinette comes in all shades of every color, the most fastidious can choose, and when wearing her ruff be indifferent as to the various changes from sunshine to rain that are bound to occur unexpectedly. Malinette is invaluable and can be replaced satisfactorily by no other fabric except tulle.

FANCY SILK GAUZE

PAtterned after the French marquisettes and checked or plaided in colored satin lines contrasted or in self-tone, this very attractive fabric is shown, the colors all clear and soft, and including among the gray tints an exquisite shade of London smoke. The width is twenty-seven inches.



CHECKED TAFFETA RIBBON

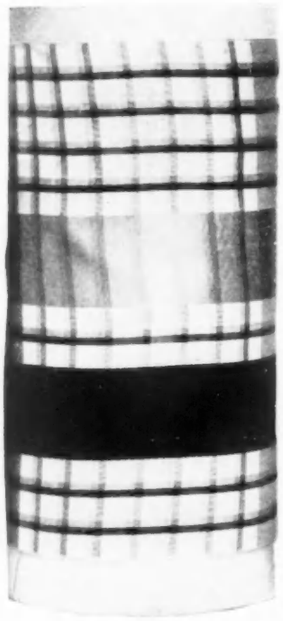


WHITE RIBBON FIGURED IN BLUE

COTTON VOILE

REproducing the mesh of the imported chiffon voiles and printed in hairline checks, or stripes enhanced further by broché figures of the color in stripe, these pretty light materials come in twenty-seven inch width. The ground is invariably white, and the check or stripe in color.

PONGEE RIBBON STRIPED IN RED AND GREEN



BLACK, WHITE AND OLD ROSE PLAID RIBBON

See text, this page, Fashionable Ribbons

TANGIER CLOTH

MAde of shrunken mercerized yarn and in a poplin weave, Tangier cloth will retain its high lustre through repeated laundering and also remain soft and firmly pliable. It is printed also in conventional designs and comes in jacquard effects as well as [illegible] and all colored grounds and black. The [illegible] colors have almost the appearance of a [illegible] warp so great is the sheen, and the prin[illegible] signs but slightly detract from the effect. [illegible] width is twenty-eight inches.

DRAWN WORK MULL

WOven to give the effect of hand-[illegible] openwork designs of conventional effects, this sheer and lovely fabric rivals the Mexican industry that deft fingers have heretofore only produced. Mercerized to give a silky lustre, and very fine in quality, there is no other material of its kind to compare with it for favor. Made up as dainty little summer frocks for girls of every age and for adult women as well this mull will be of great service. The width is thirty-two inches.

RO-E-NA

COnventional floral, and other designs, charmingly printed in color outlines between corded stripes on a mercerized sheer batiste, distinguishes this new material, the width of which is twenty-eight inches. The different colors in which the various pretty and unusual designs can be found are blue-black, and a cherry pink. The effect is cool and pretty, for the outline gives just enough color to get this result, and for summer frocks both for children and women it is very suitable.

NEW SPRING WEIGHT CLOTH

BROAD O'LAINE

THis broadcloth has two principal qualities which are due directly to the superior weave and finish. The weave a short close pile that will not rough up, (the fine wool face woven of specially selected material which ensures long wear and tends to prevent wrinkling) and a rich lustrous finish that is practically spot proof. The width of broad-o-laine is fifty inches and it comes in three different weights so that costumes of it for any season are available. It comes in black and thirty other shades, which include the newest colorings.

KRINKLEDOWN

THis charming departure in the eiderdown materials, is of particular value for wrappers, dressing sacques, and bath robes. It is made on the hygienic mesh system, and therefore gives perfect ventilation. In krinkledown a striped effect is given of astrakhan weave between plain stripes that have a pile in the lightness of marabout. The colors are gray, red, pink, blue, and white and the width is twenty-six inches; the trade-mark stamped on the back of the goods at two yard distances. Crib blankets of krinkledown are a boon to the mother for she is assured of her child being properly protected with a covering that will give sufficient warmth without overheating; and these as well as perambulator covers come ready made, in pink, white, blue or red. Full sized blankets also are shown and all varieties are bound in silk to correspond in color.

GRIZZLYDOWN

THis is the very newest weave in a material on the order of eiderdown to which the novelty of a wavy or zigzag stripe alternating with a plain stripe of the same fluffiness, gives individual character and an unusually pretty effect. The tints are restricted to white, gray, cardinal, blue and pink, but these are sufficient for the various garments for negligée, or children's use. The weave is on the hygienic mesh system and the cloth of eiderdown texture; the cotton mesh back allowing the air near the body to circulate and the wool face insures a proper, equable warmth, so the fabric is practically self ventilating, giving an even temperature, which naturally insures against colds from draughts or damp air. There is a daintiness about it also that a flat surface can not possibly attain, and the lightness and fluffiness is that of swan's down, and to the touch it is as soft as fur. The width is twenty-six inches and the name is stamped on the back at intervals.

LINEN AND COTTON WASH FABRICS

FROM MCCUTCHEON

IN the very finest French percales, there are this year a bewildering number of colors and designs in effects never before attempted, and which are successful to the greatest degree. The simpler patterns, that can almost be called standard, of pin-dots, ring-dots, polka-dots and small conventional figures, are still to be found and are ever attractive, because of their neatness and the nicety of contrast they give on the prettily tinted or white groundings, and added to these are the many plain and fancy stripes and checks and plaids that are seen also in more expensive materials of all kinds. Pin-dots are also arranged in stripes to break the monotony of the fine hairlines, and not only are light and medium grounds the gainers by the striped effects but the dark grounds also show many equally desirable. In the English or hard finish percale rayé, woven stripes and figures are to be found combined with printed designs. Many hairline and cluster stripes in a marvellous assortment of colorings are given.

SHIRTING LINEN

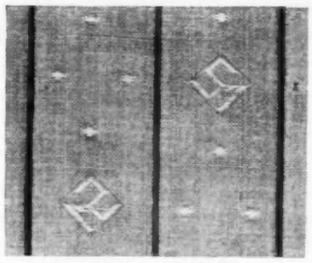
These in light weight are cool and therefore invaluable for the separate waists so necessary to the summer wardrobe and are thirty inches in width. The white grounds are printed with small conventional figures, such as outlines in color of fleur-de-lys, and the colored grounds are printed in black or white. The weight is but little more than handkerchief linen, and the quality firm and fine.

SHIRTING MADRAS

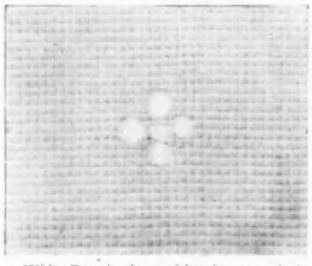
In these both colored and white grounds are shown which are striped or plaided in many attractive effects. Some of the stripes appear to be slightly raised and combine various colors with white or else show the ground color between, and hairline stripes, calculated to give a very trim mannish look to the shirt-waist abound. Brown and white is a combination much in favor at present and this in a double striping at one fourth inch distances is unusually neat. Dotted stripes occurring between single hairlines are good, and one which shows pink dots on a white ground between a cluster of hairlines in brown or black is especially nice. Buff, striped with black is one of the best effects of all, which is closely followed by a French violet and white. Double cluster stripes are very pretty, especially in black and white, and the figured striped madras is really lovely, the figure in a darker color on the wide plain colored part and clusters of raised or outlined stripes between. Cross-bar checks are pretty and show many changes rung in tri-color combinations, such as buff, blue and white, gray, violet and white and still others have cluster lines denoting the checks, either pink or blue are dainty in these. A tan and white stripe with blue as an alternate third which has a small broché figure in tan and white, is one of the prettiest of many very attractive broché effects, and a white ground with a woven birdseye figure and a colored stripe is quite new. Another of these last has a green and red cluster stripe on a pale blue ground, and another shows a cadet blue ground with the birds eye flecking a darker shade of blue; this is striped with white. The pure white grounds with hairline plaids of color are always satisfactory for general wear, as there is no question of fading to meet, and hairline checks of black on white will be always appreciated. A departure in the woven stripes is to have occasional dashes of another color show, for instance black on a white ground has mauve dashes, a gray ground shows white stripes with mauve dashes, and a cadet blue has a darker blue stripe with buff. Cadet striped with parrot green and white is an unusual combination. The plain and plaided chambrays are invaluable for children's dresses and both show a long line of attractive colorings; the union linens in very much the same tints, but coming besides with woven white figures on the plain colors, and with black and white figures on the jasper groundings. Mention should also be made of the shepherd check ginghams from which jumpers and play frocks are so frequently made.

RUSSIAN CORD STRIPES

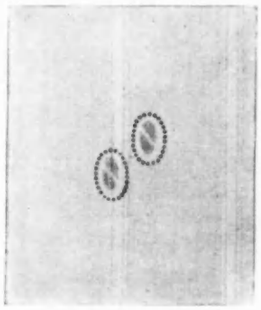
These woven stripe cotton goods come in exquisite combinations of color, such as coral and black with green, in the stripe and woven white figures on the grounding which is in the coral color. Another pretty piece is in gray, lavender and blue. The cluster stripes also are found on plain grounds, and again they stand out in relief on hairline striped grounds, on which figures are woven between.



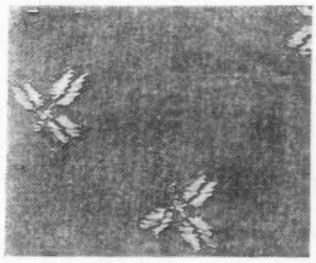
Coral pink Russian cord striped alternately with black and green and figured in white.



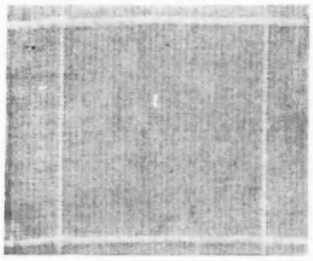
White French pique with a honeycombed ground and white embroidered figure.



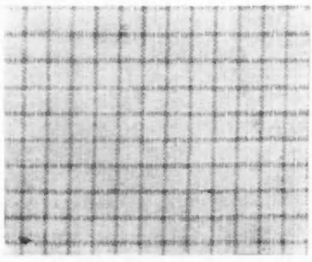
Striped white French percale figured with a small rose colored design enclosed in an oval of black dots.



Alice blue silk and cotton shirting figured in a paler shade.



Pretty pale pink gingham plaided with white squares.



Lavender and white check madras. These materials are from McCutcheon.

CHEVIOTS

Cheviots are as ever favored in each variety when plain, mixed, (a color and white showing in the alternate threads of the weave) striped or plaided, and in all white they have greatest popularity. All colors can be found, and many colored stripes.

SILK AND COTTON SHIRTINGS

This is especially intended for men's shirts and appears, in besides plain colors a great variety of small woven figures.

FRENCH PIQUES

A soft finish with honey comb ground, and embroidered designs, distinguish this most satisfactory suiting pique, which can only be had in white; the width is thirty-one inches, and the designs small and medium in size.

GALATEA

New colors in this well known suiting are a soft pink, and a deep coral, the mixed galateas also show some new color combinations. The stripes are effective and a very complete line is seen in small varieties of the cloth.

LINEN SUITINGS

The time-honored brown linen suitings are to be used extensively this year, and many shades are shown in it. The black and white and also color and white checked and striped effects that resemble tweed are mannish cloths and are shown in great variety. These will be in great demand for motor, shopping or traveling costumes.

SOFT SUMMER SILKS

PAILLETTE DE SOIE

THIS soft and lustrous silk has a high satin finish and comes in the most delicate evening tints as well as shades suitable for daytime wear. The colors shown are rich deep tones besides all the newest hues of gayer tones, reds, browns, blues, greens, tan in many shades, and black besides castor, and several grays. For evening wear, all the new and lovely blue, pink, gray, and violet tints abound, besides a fascinating yellow and three shades of white, the yellow being altogether out of the common. This silk can be best described as resembling a satin messaline, although it is a trifle firmer; and it has the great advantage of not creasing or being affected by moisture. The name Sapho is stamped along the selvage as a guarantee.

SHOWER PROOF FOULARDS

Hitherto the one drawback to the perfection of foulard as a costume fabric has been the unfortunate effect of dampness, mist or rain, which meant ruin to the frock, as the colors ran hopelessly from the printed designs over the grounding and stained wherever water came into contact with the silk. By a process that has eliminated any possibility of danger from wet, the shower-proof foulards are made, and are to be found in twilled grounds, satin surface twills, broché effects and satin stripes, all rendered immune to the danger of the elements or the upsetting of water in the household. The designs and colors are numerous and in the latest shades and combinations of tints; the cameo effects are usually attractive. A hairline striped ground in old blue and white, figured with white dots, is a pretty cool-looking bit of coloring, as are the reseda tones and gray grounds.

LYONS DYED CHIFFON CHECKS

These are all silk fabrics in silk gauze effect with an overplaid in Shantung weave, and is one of the most attractive novelties of the season. It is suitable for summer gowns and comes in all the leading shades. The silk gauze shows the block between the Shantung plaid.

NA-KAU FOULARDS

Of pongee weave and substance these pretty silks appear to be made and are shown in all colorings with figures exactly imitating those of the French foulards. Interlinked rings of white or color are one of the newer effects and these rings are of the coin spot size

SURAH SILK BROCADES

In all colors with occasional, raised diagonal lines, this decided novelty appears, the lustre is high, which in white gives a remarkably beautiful sheen to the silk. Carreaux effects are more in favor than ever, and in these surah twill brocades appear to the best advantage.

SHANGHAI SILKS

In the well-known pongee color and with a slightly rougher weave, these costume silks are shown, and are especially adapted for motor or traveling costumes.

ORIENTAL WATERPROOF SILK

This silk is one of the few fabrics that can stand the test of rain or moisture, both of which roll from the surface leaving on trace behind, and from which quality of resistance the terms spot proof and rain-proof are gained. The weight is nearly that of taffeta, a chiffon taffeta being almost identical, even in appearance, the Oriental waterproof silk possibly having a little less lustre. All colors come besides black.

MIRAGE SILK

With the simply irresistible effect of changeable color, and a slightly rough weave, this rich, soft and lustrous silk is shown, and from it gowns to grace any occasion may be created to be worn by matron, maid, or grandmother, for there are shades appropriate to all ages in the lengthy list of colors beautiful. For elderly women there are grays in the effect of molten silver, or gun-metal shades, and also exquisite backgrounds of heliotrope and violet, shot either with black or white, the former deepening the accompanying color, and the latter giving a frosted silvery tone that almost defies description. This effect is especially lovely when noticed in the evening shades, and an amber with white warp is peculiarly attractive, as are the pale shades of blue and pink. In the medium shades such as reseda, olive, two-toned peacock, amethyst, gobelin, messar and smoke gray, and also the jasper tones, each is at its best, and deepens charmingly in the crease of each fold, with the burnished look on the turn that it has in the middle colorings. Orchid is one of the best shades of yellow and columbine shows a lovely color, quite new, and just the shade of the flower red. There are three shades of white, which is unusual and the width is tweny-tthree and one-half inches.

THE SILK SHOP SILKS

ESpecially selected from the best designs of each known variety of silk fabrics is the collection here brought together, and from which the women of fashion can choose at will. Among the best novelties of the season, a washable silk is shown, that comes either in stripes, from pin-stripe to Pekiné, in checks from pin to plaid; in light, dark, medium, and jasper colorings. These are particularly good for either tub frocks or petticoats, and a silk petticoat that will launder like a muslin skirt is indeed a discovery to the woman who dreads microbes, which an ordinary silk skirt must gather, and can only be shaken and brushed to cleanse. The shadow silks of louisine weave are very pretty with their two-toned grounding and floral design that is vaguely given, and almost hidden by the ombré hair-line striping of a third color. Other louisines are in the usual hair-line stripe or check, and one of a firm weave in a deep golden brown almost suggests mohair by its quality.

SATIN FINISH TAFFETA

Of chiffon weight are these fascinating silks, their lustre very high, and the finish satiny,

which gives a silvery sheen of great beauty to each color. One with a pure white ground is barred in a check outline by black hairlines, and is also striped with black satin between two equally narrow stripes of white satin. Broché forget-me-nots, in white, are over the checked surface between the cluster stripes.

Another very beautiful white ground satin-finish taffeta has tiny broché white roses, and pea dots all over the silk, and is striped with inch-wide stripes of pale blue outlined by jasper cords. On the wider spaces of white between these stripes, chiné pink Dresden roses are printed, with straggling other flowers in a very faint violet, yellow at centre, and shadowed with gray at edges, the suggested foliage green. Beyond these short sprays, which are diagonally placed, are single buds or half-blown roses, very small and scattered, some placed at the edge of the pale blue stripe in exquisite effect. A satin messaline with the barring line of color woven to appear depressed is attractive in navy blue, apple green lines forming the check. Another in ordinary weave is a small check of black lines on an ivory ground.

ROMAN STRIPE TAFFETA

With the weave reproducing that of the Roman silk, only firmer, and in a lustre of pronounced degree, a variety of these taffetas in beautifully harmonized colors are shown. One with extremely choice coloring must be described, and the white grounding forms the third stripe, besides showing occasionally between the groupings of the narrow and hairline stripes that cluster between the wide stripes. The other wide stripes are jasper and a brilliant flame red. The clusters stripes combine green, black, yellow, blue, two reds, and a pinkish shade, and a touch of violet. The result is one of great beauty.

LYONS DYED SHANTUNG

The dye and finish, together with the quality of this silk make it one of the most dependable fabrics of its kind. It can be had in all colors, and the width is 34 inches. In these Shantungs the weave is not aggressively rough, so fraying out is not possible.

BLACK TAFFETA

FROM THE HOME SILK MILLS

A Black taffeta that will not grow rusty with age, or split, even from being laid away for a lengthy period, is an achievement that has been wrought with pure silk dyed with pure dye, added to which is a soft, lustrous finish, and the choice of three widths—*i.e.*: 21, 27, and 36 inches. The advantage of using such a reliable fabric for a costume or for a petticoat is great, for it not only means an article that will give almost unlimited wear, but that until the garment has gone out of style it will appear as well as when new, which points are of great concern to those whose means are limited. If women did but know it, there is a very simple test by which a tin-weighted silk can readily be detected among their samples; namely, that of a lighted match, by which a pure silk is reduced to ashes burning freely, and a tin-weighted silk does not, but instead shrivels slowly at edges, and smoulders and cracks, small pieces dropping out, for the metal seems to hold the filaments together. It is this tin loading that gives a very high lustre and apparently good weight to so many of the cheap silks, and it is done early in the process of making the goods, in fact before the dyeing is done, which gives a clue also to the fact that these same cheap silks frequently turn a green black, or a brown black in a very short time after purchase. Loaded silks also are prone to crack or split, because the dipping into the bichloride of tin destroys the natural elasticity of the silken skeins, and rots them, making them too brittle to stand even ordinary wear. The Home Silk Mills black taffeta has the name woven into the selvage in white at intervals of four inches, as a guaranty of an absolutely undoctored fabric dyed with pure dye, the greatest care being taken throughout the process, in order that only the best results may be obtained, and the beautiful lustre is gained alone by reason of the selected silk used, and not by weighting or stretching. The prices for the widths mentioned are respectively $1.25, $1.50, and $2.00 per yard.

NEW SILK FABRICS

PEAU DE CREPE

THe latest novelty in this exquisite silk crêpe is the jacquard effect, which gives to it the appearance of a chiffon weight brocaded silk, with a soft lustrous finish, that is retained in the laundering process. For it must be remembered all peau de crêpe in ivory, cream, or in black and white combinations is guaranteed to wash perfectly, and retain all the good qualities that distinguish it from silks of other weaves. The designs named are unusual and differ in size greatly, the largest being oak leaves or other foliage, and the smallest conventional flowers, dots, diamonds, outlines and dashes, these last being very desirable for shirt waists. Checked black and white peau de crêpe, hairline checked, or solid, and all the long list of stripes, that are arranged in every possible way. These are of inestimable use for women wearing light mourning. The colored peau de crêpes are exquisite, having more body than crêpe de chine, and still possessing the same qualities for draping purposes. Numerous shades are shown, also black. Pin stripings are new for this silk, and the color combinations are all artistic; a fascinating shade of green with an equally lovely violet in an instance.

LOUISINES AND TAFFETAS

In both these varieties of silks the jacquard effects are combined with striped or checked grounds in those destined for street costumes, and one very pretty louisine has either dots or small coin spots on a checkered grounding, the figure in the color. Jacquard stripes are also a feature of the taffetas, and a similar effect in a Jardinière stripe is shown on a white ground the satin stripe of this quaint little design woven in porcelain blue, pink and black; the pink a new shade. Always favorites, the Pekin taffetas in black and white are not only this year used for costumes, but for princess slips under chiffons and silk mulls for summer frocks, and these come in various widths of striping. Other striped taffetas have swivel spots at intervals; when black and white this spot is in a color to give a smart little touch. The ombre stripes abound in different hues, as do the pin stripes with jacquard figure, and the very attractive Roman stripes. In hair line checks are navy blue and green on white, and other colors or a color with black on white making an almost endless variety in this particular style. A tri-color shepherd's check is overplaided with black, and a large shepherd's check of two inch blocks is found in black, navy or brown with white. The smallest check in this same line is one-quarter of an inch in size.

CARVED COMES

From Lord & Taylor, see text, page 418

WARP PRINT FLORAL SILKS

On ivory grounding most lovely sprays of chiné roses are seen, the roses pastel yellow and pink most exquisitely shaded and but partly blown; the foliage a shadowy green with faint gray tones at stem and edges. Another chiné design shows monotone roses, or roses printed in shades of one color, three shades sufficing to produce a beautiful effect. The ground is a soft ivory white, and the roses are silver pink, lavender, blue or a clear pale gray that shades into black. Chiné flowers of mauve and pink in sprays, with green foliage, are also on a creamy grounding and this design is one of the most graceful.

PRINTED SATIN FOULARDS

White polka dots are printed on a chestnut brown ground which has graduated wavy broché lines; another variety is printed with shaded dots, or ombré, as they are also known, close together. Still another has graduated outlines of diamonds, with pin dots between, this in white on a colored ground. The coin spot is a favorite design and one in white with double rim in color is combined with a graduated hair line plaid of colors on white. Coin spots and other conventional figures are also shown on jacquard groundings. There are shepherds checks in all colors with polka dots of a contrasted tint printed at intervals. These and other designs too numerous to mention assure the continued popularity of foulard [illegible] the satin finish makes it available for el[illegible] costumes, its weight permitting it to be [illegible] with comfort in very warm weather.

NOVELTY SILKS

PUNJAB

KNown also as taffetaline is a fa[illegible] silk texture that comes in all colo[illegible] not only street, medium and even [illegible] but in pastel shades as well, and by [illegible] of its weave is particularly suited for the [illegible] slips for princess lingerie frocks or other [illegible] dresses, its wearing qualities being [illegible] worthy of appreciation. The width [illegible] of taffeta and the weave suggestive of the [illegible] ine.

STRIPED JASPER LOUISINE

For light mourning, as well as for those che[illegible] frocks of all around usefulness, without which no woman's wardrobe is complete, these striped louisines in jasper and white, are one of the most desirable silks of the season. For mourning wear either white or black filet lace can be used with them with most satisfactory results, and for the standby frock a touch of color can be introduced in conjunction with the lace that will make the gown both simple and smart. Fussiness, by the way, is out of place with either striped or checked fabrics; effectiveness should be gained entirely by some color contrast and irreproachable cut. The black and white striped louisines are also to be considered for such dresses, the stripes being found in a great variety of widths and groupings.

SHADOW STRIPES

These are very attractive and beyond the shaded stripe which comes on white grounds, a cluster of pin stripes shows, in one of the colors of the shadow stripe. Ombré stripes in these same taffetas have occasional small broché figures scattered over the stripes and spaces between, and all colors are found in these besides two-toned effects.

SOFT FINISH TAFFETA

Those with white grounds striped in navy or black, in this variety of silk are extremely good when simple dresses of silk are appropriate. Those of the same finish, striped in satin, are equally desirable for much more elaborate gowns, the different stripe making it at once above the ordinary.

ROMAN STRIPED TAFFETA

In most delightful blendings of pastel or medium colors on any colored ground the Roman stripe cannot but please even the most fastidious, for effects uncommon and artistic when properly used.

PIN CHECK TAFFETA

Overplaided with hairlines of a third color are these three neat little summer silks. And the pin check grounding can be found in any colors and white. The overplaid, properly speaking is in a very narrow pin width rather than hairlines, and sometimes is found with double lines.

SHOPPING THROUGH VOGUE

Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

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VOGUE SHOPPING BUREAU

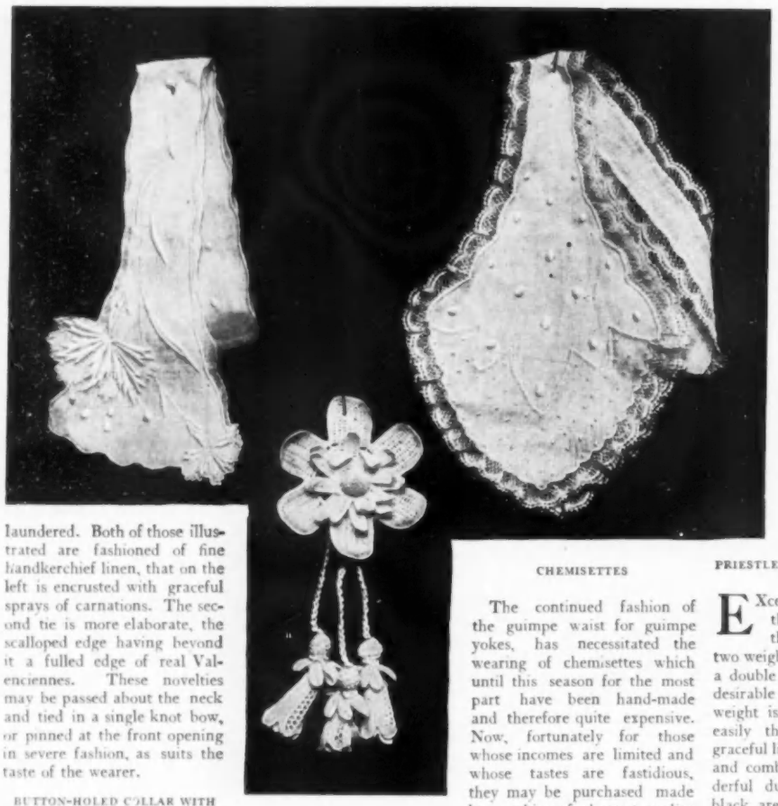
11 East 24th Street New York

HEATHERBLOOM WALKING PETTICOATS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 392—A

NECKWEAR NOVELTIES

THe two cravats shown are recent importations, and are the mode chosen by the Parisienne for wear with stiff linen collars. These flat shapes are easily laundered. Both of those illustrated are fashioned of fine handkerchief linen, that on the left is encrusted with graceful sprays of carnations. The second tie is more elaborate, the scalloped edge having beyond it a fulled edge of real Valenciennes. These novelties may be passed about the neck and tied in a single knot bow, or pinned at the front opening in severe fashion, as suits the taste of the wearer.



EMBROIDERED CRAVATS AND CROCHET ORNAMENT
From Morrison & Son
See text this page

BUTTON-HOLED COLLAR WITH CABUCHON SET

This is the last cry of the French makers of smart neckwear. At the front the collar is pierced by two buttonholes, through which are passed links set with uncut imitation sapphires, with a stud to match. This method of wearing linen turnovers without a tie or bow is considered vastly modish.

VELVET NECK BAND WITH SLIDES

A black velvet band half an inch in width fitted with rhinestone slides in delicate design and clasps to fasten is the new mode in dog collars for day wear. It is to be worn at the top of the gown collar and should fit the neck exactly. The fashion is eminently becoming as the black velvet lightened by its jewelled ornaments lends brilliancy to the complexion.

ATTRACTIVE FANCY COLLARS

Quite new and very pretty are the harness jumpers or Gretchens which are made in several varieties to wear with skirts of different materials over a washable blouse. In velvet ribbons ornamented with little metal or embroidered buttons they are an attractive finish for a cloth or voile skirt; and if silk the same may be said. The checked silk Gretchens with plain silk skirts will be a feature of spring and early summer costumes for children's wear. In linen either stitched or embroidered, in embroidered bandings, frilled with lace, and in many other styles all dainty and desirable are these strap jumpers shown, a mere glance convincing the would-be purchaser of their desirability and effectiveness. Besides these are to be admired sailor collars ready to attach to waist or coat and in them is a line of models especially adapted to grown-ups, each collar end being finished with a graduated lace edged jabot, or rather a half jabot, so that when the collar is fastened in place, the two meet and form a quaint little bow effect with plaited ends. These collars are made of sheer white materials embroidered and lace-trimmed, and are extremely well shaped and of excellent proportions. To meet the requirements of fashion this season a number of different style embroidered turnover mannish collars are shown. All manner of small designs are seen, both neat and pretty, conventional and floral and with them mull ties are to be worn, rather wide and long. There are also plaited bows and jabots.

CHEMISETTES

The continued fashion of the guimpe waist for guimpe yokes, has necessitated the wearing of chemisettes which until this season for the most part have been hand-made and therefore quite expensive. Now, fortunately for those whose incomes are limited and whose tastes are fastidious, they may be purchased made by machine of sheerest quality materials with fine laces and embroideries inset as effectively and neatly as if done by skilful fingers; they are shown in various sizes.

CROCHET ORNAMENTS

THe French crochet flower with its semi-detached petals and pendant tassels is the hight of modishness for trimming all manner of gowns and suits. Foulards, mulls, linens, mohairs, etc., show attractive arrangements of such ornaments.

COLLAR WITH CABUCHON STUDS
From Morrison & Son
See text, Neckwear Novelties

BLACK PENDENT TRIMMING

The exaggerated length of the hanging balls and cords of this black silk braid trimming shows how great is the tendency toward loose, swinging ornaments. This one is excellent for use on dark cloth gowns.

MON BIJOU MOTOR SCARFS

A Scarf that in a twinkling can become a protectory hood, and from that a veil completely covering the face, by the simple manipulation of some hidden pull strings, is of vast convenience to the motorist when a rapid change for dust proofing is necessary; and this triple combination is embodied in "Mon Bijou" which apart from being practical, is also very becoming. The combination hood, veil-scarf inventions have met with greatest approval both here and in foreign countries and their usefulness to the tourist is without equal for light head-coverings, as they may even be worn without hats beneath on summer evenings, and ensure the wearer arriving at her destination with coiffure in perfect condition. When used as a scarf simply, the component parts do not produce a clumsy effect as the weight of the radium or other material of which they are made is scarcely more than that of chiffon, and the entire affair can be drawn into a narrow width strip, on which a hemstitched edge shows as the finish. They are found in all colors and are marked with the patented name.

MOURNING MATERIALS

PRIESTLEY BLACK SILK WARP HENRIETTA CLOTH

EXcellent from their origin, and with all their old-time merits and added charms, the Priestley henriettas are shown in two weights—the heavier called Eudora, having a double silk warp, and therefore particularly desirable for tailormade costumes. The lighter weight is exquisitely soft and pliable, taking easily the various drapings, plaitings, and graceful lines so much used in the present styles, and combining with beauty of texture a wonderful durability. Both jet black and blue black are shown, and for mourning goods it has marked popularity at all times. The width is 40 inches, and the name Priestley is stamped every five yards on the selvage. Combined with the very fine weave and great pliancy is sufficient firmness to prevent any pulling at seams, and the fact that the wool and the silk are dyed with the same superior dye insures an unfading black, and a great richness of color.

COURTAULD'S ENGLISH CRAPE

A crape that would fall in soft, graceful folds from the mourning bonnet, would a short period ago have been a novelty, but this has been accomplished in Courtauld's crepe, so that mourning is no longer, as far as veils are concerned, stiff and harsh and therefore unbecoming. This crape has also been rendered waterproof by a lasting process, and rain or moisture does not affect it in the least degree, which is again an important improvement over the crapes of former years, to which even a heavy fog meant serious damage, only amended by the process of re-finishing, which was costly and also took a length of time. In Courtauld's crapes, both veils and trimming crapes are made, the veils coming in different lengths, forty inches wide. The hems vary in width and are usually piped. There are three different finishes, the firmest known as English, with a deep crimp, the veil falling though into stiffer folds than in the half-soft or French finish, which is more generally worn to be in keeping with the chiffon finish dress fabrics that are universally popular. The third finish is very soft, making the crape extremely pliable, though not sacrificing its characteristics. These as well as the trimming crape are made entirely of silk; the trimming crape is folded at middle.

Face veils of silk grenadine are also crinkled as are the heavy long veils of the same material in a heavier weave, the latter coming with woven hems, one end nine inches deep, the other end eighteen inches deep, and the side hemmed three and one-half inches wide. The dye is fast in both crape and grenadines so that the breath leaves no moisture even in severest cold weather. The face veils come in different sizes and are more open in weave, the borders woven in correct proportions.

NEW MOURNING FABRICS

Picardy crêpe is the name by which a silk and wool crêpe woven with a deep crimp in English crape effect is known; width 42 inches. Black worsted taffeta, in either 42 or 50 inch widths, is excellent for spring costumes, and does not hold dust by reason of the weave. Crêpe eolienne, sheer and suitable for afternoon gowns, is 42 inches wide. Wool peau de soie is lustrous and light in weight, but only comes in black; the other materials mentioned can also be had in ivory white.

BLACK PENDANT TRIMMING
From Morrison & Son
See text this page

DIAMONETTE

THis is a new diaphanous fabric, produced for use as hat trimmings of the class of maline and tulle, and has a very high lustre, claiming among its other merits to be of pure silk. The mesh is coarse and open, on the order of grenadine, and the width is 18 inches. The colors are beautiful, all the new prevailing shades being shown, some of the shades of gray and copper glowing like molten metal.

VEILING NOVELTIES

VELVENETTE

THis is a new face veiling with an open, triple-twisted mesh, with panne bouclette dots at intervals in selftone. The finish is soft and lustrous, and the veil is uncrushable. The same veiling comes with a chiffon velvet dot.

CHIFFONETTE VEILS

For motoring or sailing these veils are extremely practical, coming with hemstitched hems, and embroidered dots or other chic border effects. They are completely finished, and of good length; all colors.

CREPE CHIFFON VEILING

With a woven border at either edge, wide at one and narrow at the other, is this French novelty found, the crêpe finish making the chiffon beautifully soft and extremely becoming. In it all colors are shown, besides black and white. Plain chiffon also comes with similar borders woven at edges, and in the same range of shades.

BROWN LACE VEILS

No color is so universally becoming in a veil as brown, and the novelties this season are unusually pretty. The patterns when large in design are light in execution. One of the best designs is of point d'esprit with a two-inch border of lace.

VELVET NECKBAND WITH RHINESTONE SLIDES
From Morrison & Son
See text, Neckwear Novelties

A VARIETY OF NEW BELTS AND BELTING

EMBROIDERED LINEN BELTS

The two linen belts illustrated are simple in design, the lower has a bowknot pattern executed by machine, the upper one is hand-worked in thistle motifs, three across the back and one on the loose end at the front. Mother of pearl buckles are the fastenings used for these washable girdles which are to be worn extensively with linen gowns this summer.

EMBROIDERED GOLD BELTING
From Lord & Taylor

EMBROIDERED GOLD BELTING
From Lord & Taylor

A FASCINATING SILVER BELT

This style of belt is much in favor again and the one reproduced is a lovely linked affair in square sections. Each division holds as its decoration an engraved Easter lily, pierced through in an open fret work. The metal is not sterling but a plate that warrants splendid wear. The price is very low for so beautiful a piece of work.

ATTRACTIVE METAL RIBBON BELTING
From Lord & Taylor

WHITE ELASTIC BELT

The embossed white elastic belt with its exquisite Oriental gold buckle set in mother of pearl, turquoises and amethysts, although of considerable cost is altogether original and out of the common for wear with white gown.

BAYADERE STRIPED SILK BELT

The cross bars of this are in black, white and yellow against a background of deep sapphire blue silk. The vertical striping rather than the horizontal is a marked characteristic among the novelty belts. A handsome engraved gilt buckle finishes the girdle.

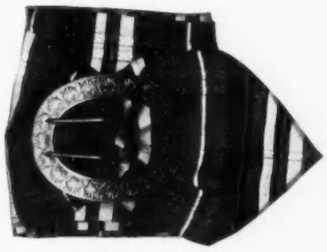
THE SEASON'S METALLIC BELTINGS

A new manipulation of these ribbons make them more than ever lovely. The topmost example is embossed in raised panels running from edge to edge, on a background of heavily grained white silk ribbon. The flowers are in highly colored tints, mostly pink and blue. Black dots run about the edge of each panel.

Below this is a gold banding richly embroidered in mauve and green colorings. The lower one shows gold, green, black and white in an effective combination.

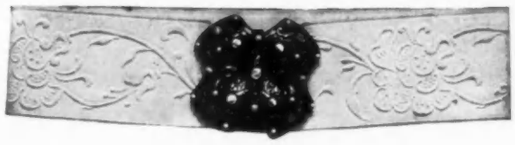
NEW BRAIDS FOR CLOTH COSTUMES

Braiding is as much used as hand-embroidery on cloth costumes and most elaborate are the designs; several kinds of braid being frequently used in the one design. New effects are in tapestry braids, in Persian and in jaspers and with all and each a great choice of coloring is given. Some are further enhanced by a gold or silver corded effect at one edge and a deeper color at the other, and almost all have the pull edge which makes it a very easy matter to place the braid in any position desired. A new trimming is the torpedo braid which seems especially suited for frogs on coat fronts or for looped designs, as the braid is graduated at regular intervals so that there is no extra bulk at the places where the braid edges may meet or cross over. This comes in all colors, and in black and white. Radium braid is still greatly in favor and comes in many new effects, all colors, two-color combinations and with a gold edge; also with a gold soutache edge. A shell edge in a radium braid shows the alternate shells feathered, and gives a very attractive effect. One of the braidings formed the effect of basket plaiting, which was unusually pretty; this is found both in black and in white. A jasper braid well worth mentioning had the middle part two-toned, and the edges each a different color still, this was very effective and chic. A military braid, which came in all colors and several widths had a gold cord edge at one side, and a shell braid was of fine black military braid and gilt threads. Another, a Titan weave braid has a military edge with gold; this is one of the newest braids to be found. In the jasper braids, a novelty is shown with the edges of gold or silver and the deeper color of the two-toned middle part. A gold radium has a feather edge at one side and a narrow braid in color at the other, the color matching the feather edge. Heavy silk cords are of great importance in the ornamentation of many of the coats, and these are shown in many shades besides black and white. All kinds of soutache, plain, fancy and with gold, silver or oxidized silver combinations are in various widths, the most popular this season, the narrowest of all. Wide military braids are to trim many of the serge gowns in tuck effect and on the coats as borders so in these braids both black and white and also in colors different widths abound. Of the various fancy braids there is a long list, and in them are every conceivable combination of every color with one or more other colors and frequently gold or silver. Galloons of the metals mentioned, soutaches and braids of all kinds irregular and straight are to be much used on vestees, giving a decidedly Oriental effect.



BAYADERE SILK BELT
From Morrison & Son

NEW METAL BELT
From Lord & Taylor



WHITE ELASTIC BELT
From Morrison & Son

HAND EMBROIDERED LINEN BELT
From Lord & Taylor

MACHINE EMBROIDERED LINEN BELT
From Lord & Taylor

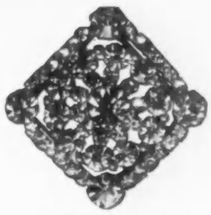
WARREN'S FEATHERBONE

The Featherbone collars are ready made foundations over which the material alone may go. These come in sizes from twelve to sixteen inches neck measurements, heights one one-half to two and one-half inches, and in many different styles. Shoulder bonings can also be indulged in, to hold out the sleeve tops by tacking two strips of Featherbone crinolette above the arm's eye crossing them there well out from shoulder and tacking the other ends below the arm's eye seam. The waist itself must be thoroughly boned, for now that draped waists are fashionable, a perfectly fitted and boned foundation is necessary and with the fifteen different styles of bones for this purpose alone the way is made easy. Some of the waist bonings are covered and some are not and of course much time is saved by purchasing the kind ready to put in.

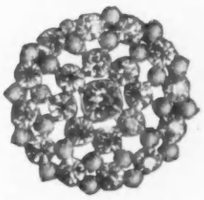
The waistbonings come in different weights for figures of different proportions, as the heavily built woman requires stronger linings and accessories than her slimly formed sister. These bones can all be cut at any length desired so there is no waste. The girdle is next in order, and in these, ten different styles are ready for adjustment in sizes that vary, and shapes that are high, low, rounded and pointed, some pointed both at top and bottom and at back, and front. They can also be found made to lace, and the edges at top and bottom in the very wide girdles are unbound. To return to the collar, there are sets of bones that come to be placed in lace collars, or in the sheer lingerie waist collars, which are to be had in four different sizes, from one and one-half to two and one-half inches long, the sizes graded gradually and oneach card are eight bones, enough for two collars.

BLACK ENAMELLED BUTTON WITH STITCHED PATTERN IN GOLD WIRE THREAD

RHINESTONE AND RUBY BUTTON



RHINESTONE BUTTON



BUTTON OF RHINESTONES AND PEARLS

RHINESTONE BUTTON

SUPERB JEWELED BUTTONS
From Morrison & Son

ORIENTAL EMBROIDERIES

Most useful for the ornamentation of linen or light weight woolen gowns are the Japanese, Chinese and Bulgarian embroideries on scrim and coarse mesh linen crash in the natural color. Cross-stitch effects are numerous, and the potent charm of Oriental coloring lends to each design unusual interest. The marvellous blendings of orange, blue and black which invariably mingle with any of the combinations or other color schemes are in many given a touch of metal thread to harmonize the whole; gold and silver are both used freely.

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THin summer gowns require that their linings or under-skirts shall be not only immaculate, but exactly the right length to a hair's breadth, else the entire effect will be ruined. Petticoats seldom if ever adjust themselves perfectly, hence a hot weather toilet has often many complications in its making. Now that such desirable princess slips come ready to wear at very moderate prices it is possible to do away with all annoyances in this particular. These linings are of excellent quality and material, well cut, and carefully hung and sewn.

TAFFETA SILK SLIP

It is astonishing that a lining such as is shown in the first sketch can be put on the market at so low a figure as $13.75. The silk is of good quality, quite adequate in durability to its requirements, for there is no hard wear exacted of the foundation for thin gowns, which are donned as a rule only for the less strenuous employments of the day. In measurement the slip is so exact that it lies flat and close against the neck, without need of a drawing ribbon. A tiny edge of lace is placed here and on the bottom of the elbow sleeves. Nowhere else that I know of is it possible to procure a boned lining ready made, but this one is boned at the two front and side seams, and entirely across the

back. There need be no fear of gaping at the fastening, for the hooks and eyes are placed close together and well beneath the edge of the flap. At the bottom is a wide flounce of silk formed of triple ruffles, each with a heading of its own. Many colors are to be had in this garment, namely black, brown, maize, blue, pink, white and lavender. One can easily afford several of these slips, and thus be fully equipped for the entire summer stock of gowns.

SLIPS IN CHINA SILK

Some may prefer the lighter silk for this use, which is undoubtedly cooler and excellent in appearance, as one may see by the reproduction of a foundation fashioned of it in the second drawing. There is, of course, less support afforded the figure by its loose lines, but for any save the very stout it will answer admirably. The model is dainty and prettily trimmed with beading and ribbon both at neck and waist. The puffed sleeves are amply large to allow for shields. A buttoned placket fastens the back, on either side of which is placed a group of lengthwise tucks, running the entire length of the bodice portion. Below the belt the skirt is gored, with a seam directly down the middle front, which insures flatness over the abdomen, a most commendable point. At the foot lie two ruffles, a plain one beneath, finished merely by a hem, and a second above, with a single lace edge as decoration. The price asked for this is $12; pink, blue, lavender, and white being the range of tints in which it is to be had.

IN MUSLIN AND BATISTE

Should one wish the immediate foundation of lingerie gowns to be of washable materials there is a wide choice of styles from which to select. Many women prefer to dress after this manner, wearing a supplementary silk underskirt beneath the slip to prevent possible slinkiness of appearance. Plain muslin slips, with a bit of lace and beading as adornment, are sold by a first-class house as low as $6.50. The fifth illustration shows a lovely lingerie slip, elaborately made, and perfection for wear under a transparent frock. The entire waist is of embroidery, the design being a sprigging of tulip-shaped flowers, which is drawn into a wide insertion at the waist, threaded with ribbon. The skirt hangs in slight gathers at the back, and is gored in front. Below the knee is attached a broad, full flounce, patterned in conventional scrolls, mixed in with a single leaf motif, which terminate at the edge in a fancy scallop. The flare about the feet is very generous, and amplified by a full-length under ruffle, bordered by two rows of lace. Heading the flounce is a straight band of blind embroidery, through which can be seen the pale blue ribbon that appears in a full bow at the side. The armholes of this garment are lavishly trimmed in lace, the model being quite sleeveless. Price, $18.50.

NEW RUCHINGS

This department of neckwear is slow in arriving, and there are as yet few novelties on view, but I was interested by one importation, which though very simple in itself, promises to prove practical for warm weather, as it is less sensitive to the effect of perspiration than many varieties. It is made of cream footing, with a straight, plain edge, and laid in either full gathers or plaits. It costs from 16 cents to 20 cents the yard.

LOVELY BORDERED BATISTE IN BLACK AND WHITE

This fabric is perfection for a smart forenoon or simple afternoon frock. The white background is overspread with graduated dots growing in size toward the border until they match a half dollar in dimensions. No doubt this sounds a bit startling, but it is a pattern that will be in no way conspicuous among the enormous designs that are to reign this summer. The quality is of the finest, the width 44 inches, and the price $1.25 the yard.

BUTTONS

provide a prolific subject, for they are to be used without stint on gowns, coats, and blouses of all materials, whether thick or thin, and in many instances provide almost the entire scheme of trimming. Rhinestone, enameled, jeweled and steel buttons are to be seen by the score, and it is not possible to give space to even a scant description of the hundred varieties.

The marked novelty, however, among the collection merits attention, for it is specially chic and attractive. This is the use of fabrics as the centres, outlined by a fancy edge of metal. A checked silk button, for instance, designed as accessory for a solid color material, has as border a rococco silver motif in relief. I have seen nothing that pleased my fancy better. The price a dozen ranges from 25 cents to 55 cents, according to size.

ENAMELED BUTTONS IN TREFOIL DESIGN

These come in a combination of black and gold or black and silver, the rim and centre three-leaved design being in repoussé metal, the background in black. Much character distinguishes this example of the season's novelties. Price, $1.50 a dozen, for the size measuring one inch across. Larger and smaller ones cost $1.95 and $1.15, respectively.

JEWELED BUTTONS

are charming in cabuchon treatments, one style showing a round, red-gold pierced placque holding two uncut rubies or amethysts, set at either side in deep rims. These are sizeable, and sell for 15 cents each, being extraordinary value for the money.

VERY DECORATIVE

are large buttons in antique rose gold, straight rimmed on the edge, and showing in the middle a heavy carved encrustation. The cost of these is $1.10 a dozen.

FLOWER BELTS

Quite the newest and latest thing are these, a conceit particularly adapted for the embellishment of the party gown of the young girl. Lengths of pompadour figured taffeta ribbons, some five to eight inches wide, hold in the middle clusters of artificial flowers, which tone in with the belt coloring. The fastening of these girdles is by means of narrow silk ribbons which tie through metal rings attached to either end of the belt. The prices are $2.25 and $3.50. A charming one shows worked in the silk great bunches of pink roses flanked by grayish blue myrtle blossoms, while as supplement is introduced a bouquet of tiny artificial moss roses, rich in foliage, and thickly interspersed with loops of half-inch white velvet ribbon. Another has soft cream crush roses against a background of green and white ribbon.

EMBROIDERED MULL WAIST PATTERNS

with the design in color, some with insets of material and some with needlework designs only, are new and very good style. A white waist exploits a Grecian key and palm leaf conception in pink with a scattering of polka dots. Embroidery for sleeves and collar, and plenty of material for making is, of course, included in the price, which is $7.50.

CHIFFON AND MARABOUT BOA

The downy marabout has established itself as the medium for feather boas for this season. Ostrich is frequently combined with it, but almost never seen alone. The latest treatment is a partnership of dotted chiffon and marabout in a round, full ruche, in which the two alternate. The ends, broad and wide are stole shape, and made of chiffon in three flounces, the edge of each crossed by marabout. All colors come in this, a neck dressing equally suitable for street or evening wear. Price, $16.75.

REASONABLE SPANGLED ROBES

It may be of interest to those who are planning a summer wardrobe at moderate cost, to know that black spangled robes are selling

from $12 upwards, depending, of course, on their elaboration. This gives admirable opportunity for the concocting of an inexpensive evening gown, and as the paillettes are imposed on good firm Brussels net there is promise of much wear from such a frock.

The Standard of Corset Fashion

The most shapely and beautiful models of this or any previous season in

Redfern Whalebone Corsets

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THE HACK SUIT—LINEN COSTUME—AVOIDANCE OF STRIKING COLOR OR DESIGN EFFECTS

WE are in receipt daily of inquiries in regard to summer wardrobes from readers of this column and it will therefore be devoted for the next installment or two to suggestions on this subject. An attempt will be made to give a full list of the gowns, hats, wraps and accessories which go to make up a complete but moderate wardrobe, covering all possible needs and yet so planned that there is no waste or superfluous expenditure. Some gowns of course, are left from the season before and these will help to complete the count, but no attempt is here made to go into details of their doing over, etc. The woman with but little to spend should make sure of having above all things suitable gowns. She probably cannot manage more than one for each occasion, but if these are well chosen she will not fail to be well dressed, and the envy of her extravagant friends who buy more or less promiscuously and without thought, in consequence often failing to have the right frock for the occasion.

Traveling requires two suits; one for early spring and autumn, a second for the suffocating days of mid-summer. Smart and serviceable suitings in many varieties are shown. Stripes are much in vogue, but threaten to be over popular, so if one decide upon this style of fabric, let it be non-conspicuous, a two-toned gray or brown, rather than a strong contrast. Black and white checks are as smart as ever and will be in evidence among the fashionably dressed. There is a certain freshness and quaintness about small checked suits which makes them invariably becoming. A modification is shown among new models, a plaited skirt of checked design in combinations of white with blue or dark brown as well as black, worn with a solid color jacket of the darker color. These are very chic in postillion coat effects, with a good showing of brass buttons and gilt braid in the trimming. Everything considered, however, there is no better choice for an all-round hack suit than a blue serge, especially as blue is so eminently a summer color, and by no means as successful in winter for an entire street suit, although highly effective in feathers, embroideries, etc.

An absolutely plain suit will give no end of wear and come in for hundreds of uses. Have the jacket either single or double breasted, to reach just below the hips, collar and cuffs of velvet, with a full plaited or kilted skirt. Large lines of desirable models in ready-made suits are carried in the stores, unusual values being offered at prices anywhere from $25.00 to $60.00. When this costume is provided for the linen suit must be chosen. In case dark blue or a mixed suiting has been selected for the heavy suit it is a clever woman who decides on one of the very fetching black and white checked cotton cheviots, for while this is essentially cool and airy for the most torrid day it does not give the effect of belonging to the linen family, and can in consequence be worn earlier and later in the season, and this is no mean consideration in a small wardrobe. A wonderfully good tailor, one whose clientele numbers many extremely modish women, makes linen suits to order after charming French models for $30.00. A love of a jacket suitable for linen suits is shown this season. It is cutaway, fastening at the bust with three large buttons and sloping away sharply to the hips. Cutaways and waistcoat effects are the latest cry in Paris. In black and white with nattier blue collar and cuffs or in ecru crash with jade green accessories this model is very pleasing. The suit we speak of must be confined to dark or neutral colors or else it will fail to give good train service and will defeat all efforts on the part of the wearer to keep it decently clean.

Instead of a linen suit one may substitute if desired, a frock of dark green or voile, to be worn either jumper fashion with a shirt waist or with a chemisette and collar only. The latter was taken as the idea for Miss Bloodgood's sage green voile worn in Truth, which was illustrated on page 123 in our issue of 24 January, an altogether lovely model.

AFTERNOON AND CHURCH GOWNS

Foulards have reclaimed their old place and will prove the piece de resistance among summer toilets. Large bold designs are to reign, dots the size of half dollars are abundant and as soon as the eye and taste becomes adjusted to the novelty one votes them attractive. To be on the safe side, however, if a foulard frock is desired for wear when traveling it will be best to select a design that is not pronounced as the suit can then be made to do the duty a second or third year's wear.

Except at the most fashionable of the summer resorts nothing is really necessary for morning wear beyond duck and pique skirts and shirt waists. An admirable plan is to have all the skirts built of the same material and two smart coats on different models to match; thus one can always have an entire suit in commission as of course the coats do not require as frequent laundering as the skirts. Four or five of the latter with a change occasionally to the skirt of the linen or woolen suit on dark or rainy days will carry one well through the season.

MUSLIN GOWNS

are donned with few exceptions only for luncheons and bridge, as the usual pursuits of the warm months do not admit of pretentious gowns. If one can afford a hand-embroidered white linen gown by all means have it, if the embroidery must be forgone choose an attractive model which relies on line for its charm and make this up with the nicest lace one can indulge in. Such a frock worn over a silk or muslin slip must be kept immaculate, for the woman of few gowns must expend energy to keep every possession in perfect order, else she will fail entirely to attain the well-dressed standard.

As to a second afternoon gown in the all fashionable white we deem it far wiser to invest in a frock of mohair, voile or some fabric that will do service many times without need of pressing or cleaning. Mohair may be freely tubbed when necessary, and white cotton voile washes perfectly. If this frock is so fashioned that it may be worn with one's handsome shirt waists it will prove extremely practical.

Now we must consider the question of a church frock, the same gown of course being calculated to serve for bridge, weddings, luncheons, etc., when the weather calls for something heavier or darker than all white. Among the more expensive materials open for this choice are marquisette, chiffon cloth or the bordered foulards; while a reasonable little frock may be devised from the ordinary foulards, from taffeta or veiling. The color of course depends largely upon what one already owns, but sage green, all the blues, cinder gray or silver tan are good colors. Embroidery of some sort, it need not necessarily be elaborate, has become almost the sine qua non of an effective frock. In our case this will have to be done at home, and one may plan a charming design of padded polka dots and laurel leaves complemented by scrolls of silk soutache braid, without laying out a tedious piece of work. A thoroughly up-to-date model for this use is the right hand figure, page 137 Vogue, 24 January. Impose the embroidery on taffeta either white or self-color and introduce gilt or silver soutache.

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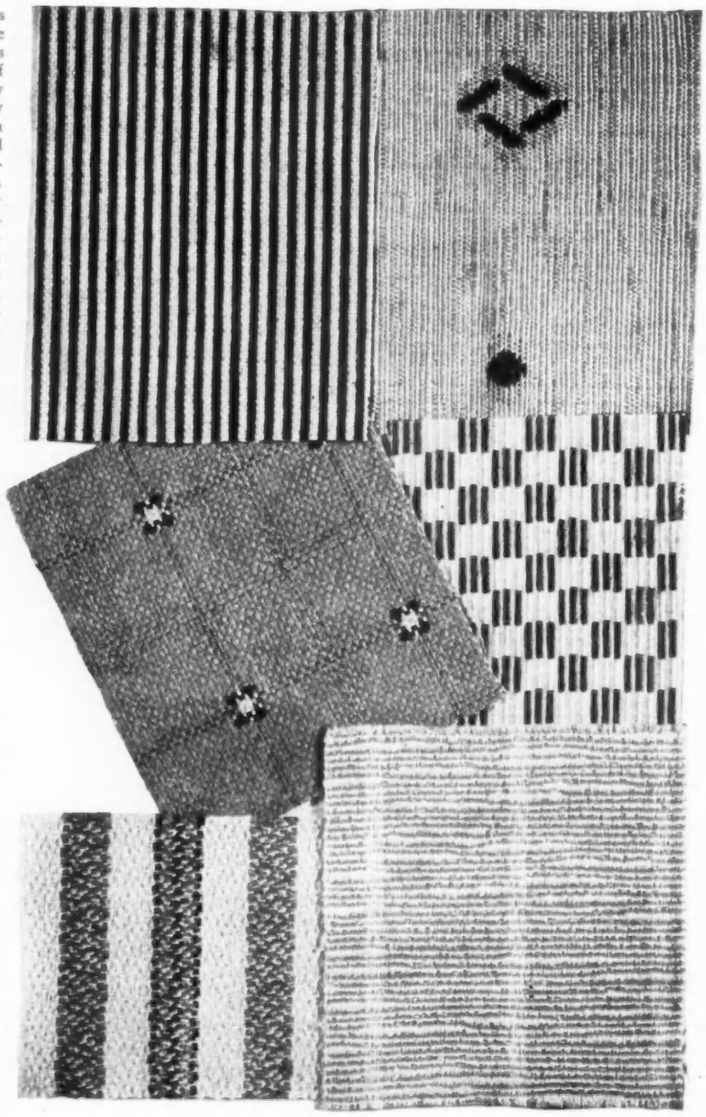
SMART SPRING SUIT FABRICS—PRETTY WAISTCOAT MATERIALS—BROWN A FASHIONABLE SHADE FOR NECKTIES

A Most cursory inspection of the cloths for spring suits to be seen at any of the fashionable tailoring establishments is sufficient to convince one of the great variety of the season's offering, and, while it may be only here and there that one notes anything distinctly novel in pattern, weave or coloring, one can hardly help being impressed with the general attractiveness of the fine imported stuffs. Indeed so large is the selection that one hesitates to attempt specification of any certain kind, or even class, as pre-eminently desirable. Fashion in materials is by no means so limited that it is possible to say such and such a thing is smarter than such and such a thing, provided both are intrinsically pretty and in good style. At most can it be said that one shade bids fair to be more in vogue than another, or that, because of over popularity or long use, a certain pattern is less exclusive than a certain other one. A cloth that strikes one as new in effect and stylish in appearance may be too pronounced to make a pretty suit; a fabric that is intrinsically pretty may be so nondescript in effect, or so familiar in appearance, that a suit of it will lack character and distinctive style.

Such being the case, descriptions, other than of a general kind, is a thing hardly to be attempted, yet from the samples before me I must mention a few that seem to me especially worth notice, and which, with the cloths illustrated, will give some idea, perhaps, of the season's more exclusive effects. Among the browns, which are very much in vogue this year, is a dark seal shade with slender lines of lighter tone, spaced rather far apart and, although fairly well defined, not at all conspicuous—the material having a good deal of surface nap, or in other words being soft in finish. There is also a dark brown with very indistinct overplaid of red and dark green, the weave a sort of small herring-bone, but so inconspicuous as not to have the real herring-bone appearance, and the overplaid what may be called intricate rather than simple, so that it gives the cloth a red and green mixture effect. Also a brown mixture with so much red in the weave as to give it a kind of plum-colored shade; a brown with slender stripes of dark blue, and several mixtures of brown and green. There is also one or two shadow stripe effects in brown, and in dark blue, but these have been used so much during the past two years that the pattern can not be classed as one of this season.

There is a still greater variety among the gray materials, for year in and year out gray is the most popular shade for spring suits, and yet I find less that is distinctly new in appearance. Perhaps the most so is a light, hard finished stuff with a bright red and gray overplaid, not in single plaiding, but with one square over another—a striking and rather stylish fabric yet one that would probably not be dared by the conservative man. Another has an overplaid of light blue—the whole cloth having a bluish shade—another stripes of dark blue on a diagonally woven ground; another a stripe of dark gray over a herring-bone weave, and another a small plaid or check of light and dark shade. As was the case last autumn greens are not unusual, but excepting those mixtures which suggest the color rather than emp[illegible] it, I have seen nothing especially attrac[illegible]



NEW WAISTCOATINGS

CLOTHS FOR SPRING SU[illegible]

Taking up the suit fabrics illustr[illegible] with the waistcoat materials are a [illegible] of the new effects from a large selection sho[illegible] by one of the New York establishments of [illegible] reputation, the first is a soft finished ligh[illegible] gray diagonally woven cloth with alternat[illegible] double and triple line stripes of black, ab[illegible] inch apart, and squares between formed b[illegible] reversal of the diagonal weave; the second a still lighter gray of larger diagonal weave [illegible] dark gray overplaid—showing in the heavier stripe a dark green outlined with red and in the squares formed by the stripes a reversal of the diagonal, or rather an effect of herring-bone; the third a light brown with stripes of self tone in a little darker shade, which, while in fact quite apparent, do not show up well in the reproduction; the fourth a double overplaid, which has almost a check effect of light and dark brown—a stylish cloth of rather English appearance, but one somewhat conspicuous—and the last an extremely pretty brown, which like the third, however, does not reproduce in such a way as to give much of an idea of its real appearance.

WAISTCOATINGS

The reproductions of waistcoat materials convey a somewhat better impression of the patterns, but here too, the coloring, which has much to do with the looks of a fabric, is lost, so that one must imagine the true effect. The material at the upper right corner of plate is a very light brown or dark ecru with diamond and spot figure in orange, or golden-yellow silk; the one below it is a white silk woven stuff with corded stripes, alternately of self-tone and old gold in basket weave effect; the third a silver gray in irregular rough grain weave that is extremely pretty; upper left sample a slender black and white stripe, giving a general gray effect; the fifth a dull grayish lavender, as near as I can describe it, with faint overplaid of light green and spot of green and white, and the sixth a white with alternating stripes of plain blue, and blue with red in centre and black on edges.

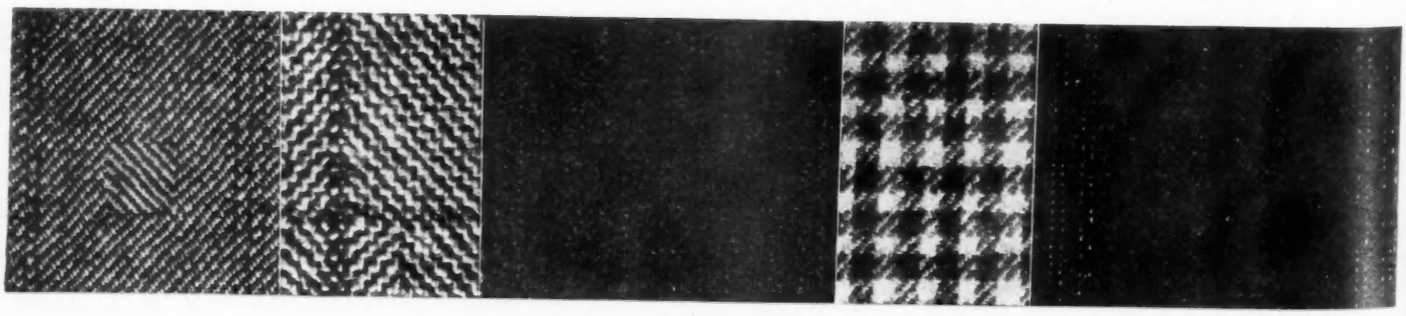
I do not know if these descriptions are sufficiently clear to be of much value, but there is nothing more difficult than to convey by words an impression of the exact appearance of a woven fabric, and I can only hope that they will give some general idea, at least, of the season's styles.

NECKTIE SILKS

In the spring necktie materials may seem a good deal of novelty in the matter of weave and coloring, but less in the matter of pattern, so that the difference in general effect is not particularly striking. The knit silks in broad diagonal stripes of black and green, black and dark red, etc., are noticeable, however, and one is impressed with the vogue of brown in every shade of the color. I might cover pages in going into the detail of even a small number of the infinite variety of striped, figured and other designs, but after all, as with the suit and waistcoat fabrics, one must see the materials themselves in order to get any adequate idea of their real appearance.

How.

Readers of Vogue inquiring for addresses of tailors and haberdashers from whom articles described under The Well Dressed Man may be ordered should state page and date of issue and enclose stamp.



FASHIONABLE CLOTHS FOR SPRING SUITS

AS SEEN BY HIM

MENUS FOR LENT—WHAT NOT TO EAT—PLANKED DISHES A DELUSION AND BAD FORM—FOREIGN CRITICISM OF OUR DIETARY HABITS

As there is some little time before Easter, a little series of reflections consonant with the season, may not be amiss. It is difficult, sometimes, to entertain in Lent. It is not an easy matter to know what to offer. In New York, for instance, there seems to be no fixed rule, notwithstanding several of the churches are clear on these points, as to the things which are allowed and the things from which one should abstain. The result has been that each hostess seems to follow an individual sweet device, and this is not at all orthodox. The Roman Catholic rules insist that flesh meat shall not be eaten on Wednesdays and Fridays, and that at no meal shall both fish and meat be served. When you ask Catholics to luncheon or to dine, you must be careful on this point. For so many years have we followed the tradition of having fish as a second course, that we generally forget this Lenten regulation. Many Catholics, Roman or otherwise, will not accept invitations for Wednesdays or Fridays or for the Ember day Saturdays or for the eve of Easter, on which occasions the use of flesh meat is forbidden.

In Austria, France, and Italy, the cuisine is so admirable that a dinner maigre can be prepared and be delicious, but so far we have not mastered this art. And then we will cook with heretic fats, at times, and not with butter or with olive oil. But the hors d'œuvre is a problem. In other days, we were wont to serve oysters, as a course before the fish, but now we incline to the Russian fashion and have various canapés and salted fish, anchovies and caviarre. Should a Roman Catholic forget, on a meat day, that it was Lent and begin dinner with fish, no meat could be eaten, and this would be most embarrassing. For luncheon, it is easy. You have always grape fruit and nearly everybody likes it. You could have tomates Vernon, Cœurs d'Artichaut a la Grecque, Lettuce Norvegienne, Piment a la Roumaine, or something of that kind. It is too early for melons. After this prelude all sailing would be easy. Instead of fish, you could have a timbale.

Here for instance was the menu for a nice little Lenten dinner served on a Sunday. The hors d'œuvre was a canape with artichoke hearts and green peppers, with a thread of red pimento. Then followed a delicious soup of beef stock strained, colored with tomatoes and thickened with okra. Instead of fish, there was a timbale of minced ham, served in slices with cucumbers. Spring lamb with vegetables followed. This was succeeded by eggs, hard boiled and halved, stuffed with pate de foie gras, on leaves of lettuce with a rich French dressing. This made a pretty and delicious salad. Thin browned wafers, quite hot, went with the salad. The sweet was an ice of whipped cream, in a mould over which there was raspberry sauce, but not heated and in the cream were babas or rum cakes, as they might be called. These were put in the ice, just a little while before serving, and the form preserved, so that the cakes were soft and not frozen. Then there were bonbons, fruit, etc. Three wines were given, sherry, white and champagne. Instead of bread, except the roll for the soup, thin dry toast went with every course.

Compound dishes such as scallops or shad roe with bacon are impossible to church people who observe the laws of abstinence. Many will go to the opera and to classical plays, but will not touch cards. Others play cards but will not go to the theatre. Some will not eat between meals, and will not touch supper or even refreshments at evening entertainments. Perhaps if the letter of the law was observed, the theatre and the opera would be tabooed. One must have some quiet amusement, and one must dine. Cards are innocent, when one does not play for money. And after all, for many women, bridge has been a boon. "You have to keep so quiet in bridge," said a woman to me, the other day, "that you cannot gossip or talk scandal. It is quite an intellectual feat." Others will tell you that if you have what is known as card sense, you can make an excellent bridge player without being mentally endowed with any great amount of brain.

Men, as a rule, do not care for bridge, but there are a few who really enjoy a good game. But cards have been the means of bringing together young and old people, and they have been the greatest boon to those advanced in years, who begin to fear that they were to be laid on the shelf. You now see women of eighty at card parties, and it is cheering to them in the evening of their lives, to know that they are still in demand. And one welcomes any means whatever to bring sunshine into an existence over which the shadows are beginning to creep.

Fortunately in the matter of gastronomics, one has a large assortment from which to draw, at this season of the year. There has been much criticism of our methods of living recently, and much of these aspersions come from English writers. This is absurd, because it has only been most recently that one was able to get good cooking in England. London was almost devoid of restaurants or hotels where there was even a possible cuisine. There have been vast improvements, but unless you go to the very famous and most expensive places, you are apt to be the victim of that style of cooking which is prevalent in Alsace Lorraine, and which is neither good French or endurable German.

It is true that we like things out of season, and that many strangers come to New York, and insist on ordering that which would appear most expensive. These dainties are generally tasteless. I must confess that one seldom gets good fresh asparagus before March and that the forced strawberries are apt to be acid and that the shad is horrid. In some of the restaurants in New York, there is a mania for having steaks and fish and fowl "planked." This means that these articles of food are cooked or rather served upon a flat piece of wood, which anyone can buy at a house furnishers, and garnished with vegetables. The real planking was the old method of cooking in the woods, and the planks were kept and imparted a flavor to the viands. These elaborate fantasies, one sees now, are simply invitations to indigestion, bad form and badly cooked. Thank Heaven that sweet salads have gone out of fashion.

On Wednesdays and Fridays, one need not starve, although to some fish food is poison. But in these days of vegetarianism, it is not difficult to sustain life and have an excellent dinner maigre. One of our most notable hostesses, this winter, gave a large entertainment on Shrove Tuesday evening. Naturally supper was not served until midnight. It was then Ash Wednesday, and many who had religious scruples could not partake of a reglar menu, which at best is tiresome, with its everlasting reiteration of bouillon in cups, and terrapin and birds and salad. In the palaces of royalty abroad, the supper menu is composed of a number of dishes, and you order, as in a restaurant, just what you choose. This was done at this particular entertainment, and the result was a splendid success. There were some fifteen things from which to select, and you could simply give your order and have a maigre supper or one with meat. I think that this innovation—it is new in this country—will be generally adopted. It is a solution to a problem, not only for Lent but at all seasons. It gives variety to a supper and it is not any more expensive.

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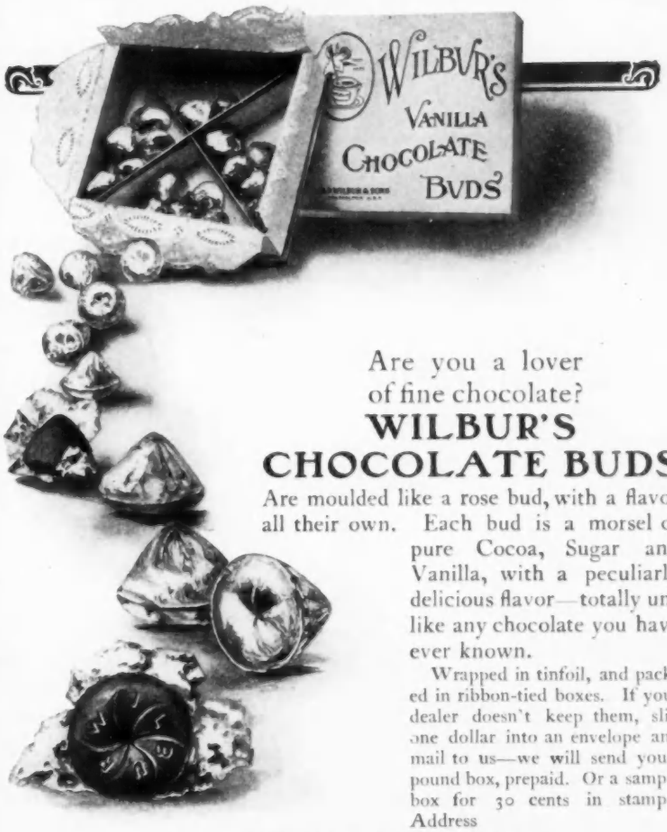

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EMBROIDERED LACES

THE exclusive note is sounded by the many new conceptions in embroidered laces which hold first place in the van of favorites for summer frocks. Filet is very popular and an example such as is shown warrants the vogue it is enjoying. In and out among its square interstices is woven a pattern somewhat on the sampler order, in a soft narrow silk braid. Another of the ordinary kind is also reproduced, its exquisite medallion appearing to greatest advantage in a white of oyster tone. Embroidered Tokio, which in our illustration is given in a special conception of seven leaved flowers and swirling lines, is ideal for use with light weight materials, such as foulards, summer silks, chiffons, marquisettes and voiles.

The plaited banding, centered by dotted swiss is sold by the yard for all manner of trimming and is especially adapted for a detachable frill for the fronts of the plain shirt waist now in fashion

SILK MULLS AND OTHERS

A Long list of attractive novelties, both of weave and design, are shown in the various silk tissues, printed silk mulls, soie rayée and other fabrics of silk and cotton weave. Spider silk is one of the loveliest, for in it are woven raised silk figures in the flat style of embroidery that is so effective, and still does not suggest weaving. The printed designs on this are in color, one of fern fronds very beautiful, and the warp is of the chiffon silk poplin order. In the silk tissues, which are very lustrous and gauzy, all colors are shown with exquisitely tinted floral designs printed thereon. A pale gray with chiné roses is lovely, the roses in other shades of gray shadowing into black at edges, and a pink wistaria is irresistible in its daintiness and grace. Peau de soie is a fine, soft-finished silk, and cotton mousseline in which silk dots are woven in high lustre; the printed designs are in various geometrical figures, stripes, plaids, and coin spots or dots. Swiss applique actually has colored fibre dots or other figures firmly applied in conventional designs, so that no under threads show, which is usual with woven effects. It is a fine, sheer material, with either white or colored groundings. Soie duchesse is of the consistency of a silk organdie, and is printed in stripes or other pretty little patterns in newest tints.

Printed silk mulls are in such perfection that flowers appear to be freshly plucked and strewn on the sheer and beautifully tinted groundings, which have a high lustrous sheen. Orchid mauve and canary are two of the newest tints, and pastel, pompadour, Dresden, and garden flowers are printed in clear or chiné effects, with foliage softly traced in pale shades of green. Amrita soie rayé is a half silk fabric, showing narrow satin stripes on the surface; the printed designs are numerous, and the colorings unusually lovely.

MIGEL SILKS

CLAN STRIPES

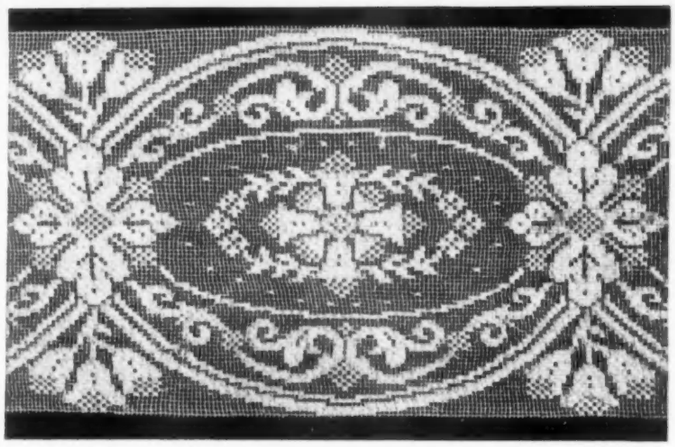
WITH an originality in color that is altogether charming, these new and effective striped silks are arranged in clan colors in each instance to form stripes instead of plaids, without omitting any one of the hues and at the same time they are disposed to give the most harmonious results. The quality of the silk is rich, soft and lustrous. Those with the well-known blue and green color combinations, relieved by a thread of scarlet, or white, or yellow, are extremely good in effect; and seem especially to meet the unusual demand for blue and green blending, which this season has an almost unprecedented popularity.

SOIE SUBLIME

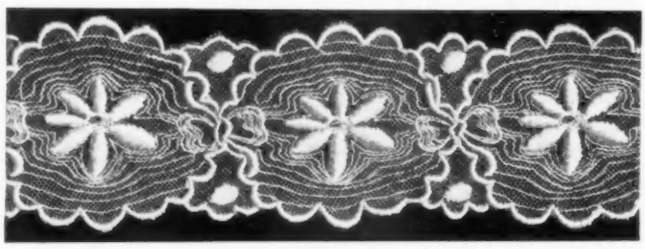
This pure dye silk is made with self-tone satin figures, and the colors are clear and soft, the high lustre of the fabric giving to each shade its maximum beauty. All the newest tints are shown, such as porcelain blue, the new, pale olive, cedar browns and many others of equal attractiveness. The weave renders soie sublime practically uncrushable. In sheen and weight it closely resembles a good quality satin messaline. A similar silk is in a brilliant shade of cadet blue, checked by hairlines of deep apple green, another hairline check shows navy and white as the combination.

NEW EFFECT IN LOUISINE WEAVE

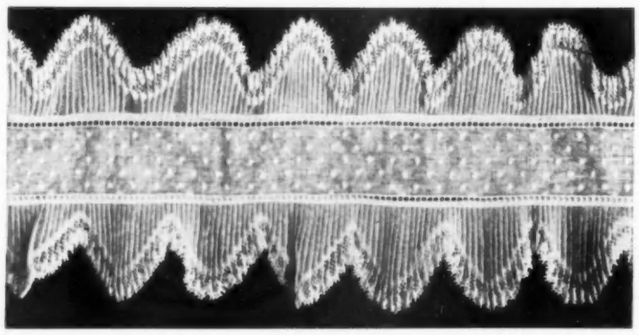
Imagine a shadow stripe in this well-known silk, in which occasionally, the colors of the stripes are left clear in some design such as a coin spot or some other conventional figure, which is outlined by a broché effect. In the pale colored Persian or Roman stripings on silvery gray grounds this is unusually pretty, although in all colorings it has great attractiveness.



OYSTER WHITE FILET LACE
From Arnold, Constable & Co.



EMBROIDERED TOKIO LACE
From Arnold, Constable & Co.



EMBROIDERED SWISS AND MULL RUFFLING
From Morrison & Co.

EMBROIDERED FILET LACE
From Arnold, Constable & Co.
See text Embroidered Laces, on this page

SILK VOILE

Plaided and palin, in Clan stripes and [illegible] stripes, this fascenating, sheer fabric, a[illegible] this season, and is one of the loveliest sh[illegible] elaborate costumes destined for spring [illegible]mer. Shepherd checks in every known co[illegible] white vie with ombré plaids; charming [illegible] stripes are separated by a fair-sized space [illegible] plain ground color which in turn has a[illegible] a fine stripe of color to match the ombré [illegible] Blue and green combinations are as pron[illegible] in this fabric as in those of heavier weav[illegible] new clan stripes showing up remarkabl[illegible] In pale tints the plain silk voiles are cha[illegible] for bridesmaids gowns or for evening d[illegible] and in the darker shades they are equall[illegible] for afternoon costumes of for carriage [illegible] with a prettily made silk wrap as the a[illegible]paniment on cool days. Pekin stripes are [illegible] be found in great variety, and of different w[illegible] either in white with color or black with co[illegible]

NEWEST CHIFFON TAFFETAS

In these the block checks are very smart and especially when a two-toned effect is rendered in black and color with the clear white grounding showing in squares between. Some have jacquard coin spots that are a most attractive addition to the general effect, and others have woven coin dots on pin stripe groundings, a long and really lovely line of colorings shown in both varieties. A black and white pin check, with a blunt ombré stripe in satin, and swivel dots in scarlet is a beautiful novelty and is but one of the many combinations of unusual hues, done with such artistic cunning that each seems even lovelier than the preceding one has been. Of course there is an endless assortment of finely striped or checkered grounds on which bright little jacquard designs are seen, and on jasper groundings too the small and gay bits of contrasted color are very effective. Fashion this season favors the rather severe style of check, stripe and plaid in silk rather than the quaint little flowered patterns that were so popular last season. The jasper grounds will contribute much towards the dignity of any dress made, because of their clear silvery tone.

SEDO AND ORKEDO SILKS

THIS is a silk warp fabric woven in the ribbed effect of faille silk, with soft lustrous finish and comes in an extensive range of beautiful tints. A concealed thread of pure cotton fibre is in the weave, giving both strength and weight to the fabric; and the heavy, pure unloaded silk of the warp, which is dyed with pure dye is responsible for the high sheen and rich appearance. Besides white, and all the exquisite pale shades for evening wear, there are the latest colors for street costumes. Sedo silk also is desirable for children's coats and evening wraps. The wearing qualities are excellent, the width is eighteen inches, and the price 50 cents per yard.

ORKEDA SILK

For any purpose where a taffeta weave silk is desirable Orkeda can be suitably used, for it has all the appearance of the best quality taffeta, while at the same time it will not crack or split at the folds, a fate that overtakes many silks of a more expensive kind. Its great pliability and lasting qualities are probably due to the fact that only pure dyes are used in its manufacture, and these and the quality of the silk from which it is woven are responsible for the wonderful softness of finish and lustre that characterize each piece. For the princess foundation slips now so much used for lingerie gowns as well as for underskirts, it is admirable, and also for evening gowns where an inexpensive, soft and glossy silk is desired. It will take any form of plaiting or draping and comes in lovely shades from the most delicate to the deepest tints.

CARVED COMBS

THOSE of the most recent designs in imitation amber combs are shown in the illustration on page 410, original in that the patterns are pierced. Only within the last month or two have these ornaments appeared in such carvings, up to that time the treatments were of different character on the order of solid balls, knobs and olives. Attention is called to the example on the right, a particularly simple and effective pattern. The price asked for any of these combs is very reasonable, and the reproduction so nearly resembles the genuine shell that the composition can scarcely be distinguished from the real.

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This stunning patent leather low shoe was **introduced by Sorosis in the fall of 1904** and is now sold everywhere. It is made also in Sorosis dull kid and white duck.

SOROSIS
REG. U.S. PAT. OFFICE

This design represents **one of the many new Sorosis Models.** The advantage of this particular style is that it is on or off without the bother of laces or buttons. The elastic sides are guaranteed to outwear the shoe.

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WASHINGTON	CHICAGO	OMAHA	HAMBURG
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BOSTON	TOLEDO	LOS ANGELES	CAPE TOWN
NEW HAVEN	CLEVELAND	LONDON	CHRISTIANIA
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CRAVENETTE

THIS well-known name applies not to one material alone, but to a class of fabrics of various weights and kinds, to which the process of cravenetting, or waterproofing, has been applied, and which, while it renders the substance with which it is brought into contact rainproof and spot-proof from water, does not destroy the character of the weave or the lustre of the finish. The process is applied to woolen, silk, linen, glorias, mohair, and cotton goods, without changing the general appearance of the cloth in the slightest degree; and at the same time permeates every strand and fibre of the yarn, becoming as much a part of the cloth as the dye, and will last as long as the cloth. There is no odor, as positively no rubber or chemicals are used in the proofing. In the cravenettes used for raincoats a variety of attractive colors are shown, and cravenetted serge is one of the many useful materials for everyday wear. The white cravenetted serge is extremely good for children's coats as well as for outing dresses for seaside wear for older persons. For yachting costumes, or men's yachting suits it is invaluable. The cravenette coats or costumes that are sold ready made have a silken label, with the registered trademark stamp, near the collar, and the cloth sold by the yard has the same mark stamped on the back.

CRAVENETTE MOHAIR

That this desirable material has finally been perfected by the cravenette process is of the greatest benefit, as mohair lacked this quality alone to place it foremost among the fabrics for between-season wear, as well as for the summer. Mohair stands in a class by itself as a dress goods, and has ever been one of the best for tailored suits or long coats, for carriage or motor wear, as in the former it is cool, light in weight, and remains in whatever form of plaiting that the style of gown necessitates; and for the latter the well known dust-shedding qualities and general smart appearance in garments of severe fashioning have made it popular.

CRAVEN DRESS SHIELD PINS

A vast saving of stitches are these neat little pins, which being nickel-plated are not prone to rust, and which are curved on the lower, stationary side, to accommodate the bulk of the shield edge and seam. The clasp end is deep, which prevents any possibility of the pin slipping out of its shield and pricking the wearer.

SILK PETTICOATS

GUARANTEED SILK SKIRTS

READY made glove-fitting taffeta petticoats of a guaranteed silk, and perfect cut, are a boon to womankind; especially as in them the colorings that ordinarily can only be had by special order are there ready to be selected in all sizes, from 46 inch hip measure to 56 inch, and in lengths from 35 inches to 44 inches. The style for this season shows a deep flounce composed of attached bias ruffles, which have groups of air-cording, that resemble fine tucks, and do not wear out as corded tucks would. The drop petticoat is finished at flaring edge with selftone curvette skirt braid, which not only protects the edge of hem, but does away with the usual under ruffle. The result is a much lighter skirt, with a graceful flare at hem, that several ruffles could not produce, and this flare is not lost as long as the skirt is worn. The Roman stripes, jasper stripes, champagne and cedar browns, are the newest colors; all other known shades and every style of skirt in each shade, also to are be found.

SKIRT BRAID

GOFF'S CURVETTE BRAID

FOR the present mode of skirts this triple edged braid gives protection to the hem, and at the same time being woven with a slight curve or flare, serves to keep the skirt outstanding without the stiffness that would result from any form of cording or boning. The top edge is the most lightly constructed part of this braid, and a single sewing here will suffice to keep it in place, as by reason of its tapering line it adapts itself to the folds of the skirt naturally. The lower edge is triple the bulk of the top, and as the whole is tightly braided without warp or filling, an almost indestructible protection to the skirt is assured. It comes in five-yard pieces, and in all colors.

SHELMA CLOTH

WITH a close, fine Panama weave, which cloth it nearly resembles, but in a chiffon weight and unwrinkleable quality, Shelma cloth, an all wool material, is made, and comes in nineteen colors, ranging from cream to black, and in 50 inch width. Shades of champagne, tan, brown, and leather are particularly good as are the various greens and the one tint of cadet. It is soft, pliable, drapes well, and also holds the plaiting perfectly.

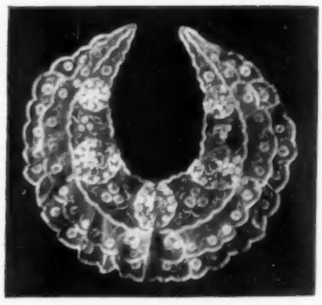
PRETTY COTTON NOVELTIES

QUADRILLE swiss is the name given to a very sheer white material, which is checked with corded lines of color, and in the squares thus formed are woven dots of the tint, or else small figures. The width is 28 inches.

Tissue de Nile is another thin and pretty summer fabric that comes in all colors, and 28 inch width; and tissue Violette has woven figures throughout in one or two colors. A plaid tissue is called haute-monde, and shows all manner of pretty French novelty plaids, besides plain colors. Linon de soie has woven figures in a deeper shade of the ground color, combined with white; it is also in plaids and stripes; width 28 inches.

FICHU OF CHIFFON AND REAL LACE

WE are rapidly adopting the old-time shoulder draperies of our grandmothers, charmingly graceful as they are, and suited to the present drooping styles. Fichus in lace and lingerie materials are worn as garniture for separate blouses, house gowns, and negligées, and this fashion promises to be much in evidence during the coming spring and summer. A triple-cape fichu is shown on this page, fashioned of two of the leading laces of the season, on a background of chiffon. Real princess forms the borders and medallions, with incrustations of French crochet on the latter, the combination one of great richness. This dainty scarf is remarkably reasonable at $5.48.



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IN taffeta weave and soft lustrous finish, this lining fabric is of inestimable value for women who desire a lasting, inexpensive material for dress linings or petticoats, for it has the appearance of silk but does not crack or split at seams or plait edges. It comes in the weight of a substantial taffeta and in a thirty-six-inch width.

LUCENTA SATIN

Suitable for the lining of children's coats, and many other purposes Lucenta satin, a highly mercerized sateen, comes in an almost endless array of colors, including the fashionable tints of this year. The width is thirty-six inches.

The Kenyon Style 515

Kenyon

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Kenyon Rubber-Silk Coats show the very choicest forms of the prevailing Paris styles (some of them Americanized) the most true to the lines of fashion and art, the finest exhibitions of manufacturing perfection.

They are also the most sensible and useful garments ever devised, being water-tight, wind-proof and dust-proof, suitable in all weathers for opera-cloaks, automobiling, street wear and many other uses; in this climate they are as essential to health as to style.

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These garments can be made only in especially equipped shops by expert workmen using expensive machinery, and it is only with perfected facilities that high grades can be produced at moderate cost. Ours are the largest, best equipped and most sanitary fire-proof clothing factories in the world. The Kenyon mark is therefore proof of the highest possible standards, the best values, and the greatest durability.

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FASHIONS FOR ELDERLY WOMEN

SOME LOVELY AND SUITABLE GOWNS—DISAPPEARANCE OF TIP-TILTED HATS—SUGGESTIONS FOR GOWNS

AN exquisite evening gown was of heavy black jetted tulle garnished with gold—the model being the princess. The neck was cut low with a decided square, and over the bust, from the shoulders nearly to the waist-line, was a deep V of beautiful gold-embroidered lace. There was an apology for sleeves made of bands of the gold, and the jetted tulle on the shoulders and the girdle of the gold was very low in front, graduating up in the back to a modified Empire. A band of cloth-of-gold, about four inches wide, at the hem of the long flowing skirt was partly veiled by black net. A gold butterfly with black jet eyes—combined with a feathery spray of black marabout worn as a head garniture, completed this perfect taste costume. Another gown was of brown tulle, cut princess, and heavily embroidered on the brown with gold and black in palm branch design. It lighted up at night wonderfully, and the softness of the mellow brown brought out all the good tints of the wearer's complexion, and I wondered why one does not see more browns used in evening clothes.

BROWN GOWNS

It is, by the way, one of our best spring colors in the new golden shade that makes one long for the sunny, bright days that are to come. A pretty brown gown showed a tiny pin stripe—brown and white—in chiffon cloth. The skirt, full and long (all the gowns not trotteur are very long), had two broad bands of brown chiffon taffeta around the bottom about four inches from the hem and again at the knees. The bands, which were higher in the back than the front, sloping with the sweep of the skirt—a new conceit, but one not apt to be universally becoming, and not at all adapted for stout figures. However, this gown was eminently good on the wearer, and the bodice, charmingly simple, was of the chiffon cloth couteau-plisse, and opening down the front with two tiny white lingerie frills facing each other, and the frills bordered by a stitched taffeta band ornamented at intervals by groups of small gilt buttons with imitation button-holes of taffeta strips—the bands extending up to and around a round yoke of pointed motifs of Irish embroidery. The sleeves plissé were finished by lingerie undersleeves and frills like the front of the waist. The girdle was a crush one of taffeta, the ends drawn through two gold buckles in the back.

MILLINERY

To wear with this was a toque of tan tuscan straw; on the left side two high black velvet choux, the velvet cut and fringed so that they were an exact reproduction of two big chrysanthemums. Thrust through the centres were two long black quills, the line well to the back. All the best models in hats are worn quite far back on the head, allowing the hair to show as much as possible in front, and very becoming they are, and it is to be hoped women will insist on them staying in for some time to come, and letting the tip-tilted things our husbands hated become a relic of the dark ages.

Another becoming feature in the new models are the ends of ribbon coming from each side of the hats at the back, tying in a full and short bow falling over the hair in the back. You will say too youthful! Not at all, they fill up the back of the head where one's hair is not so plentiful, and are so soft and becoming. They take at least ten years off one's age—worn with proper costume and correctly put on. The one I have in mind, was a small black mushroom, a rather fine straw, with a choux of soft black satin and two stiff feathers almost in the centre of the front. The ribbon was put around the crown and formed a full, loose bow with short ends in the back, pinned down on to the hair. Wear one if you can make up your mind to it, and you will look very smart! While touching on the subject of hats, foliage is to be much worn, and all sorts of little fruits, tiny apples, etc. Lilacs make a lovely flower toque, and velvet double violets another beautiful one.

EMBROIDERED BLACK GOWN

A very good gown on a slender woman was one which would do splendid service as an all-year-round costume. It was black meteor crepe, the skirt circular and long, and embroidered in black in a conventional design in canvas stitch around the hem. The waist had a deep, square yoke of real lace, cream, outlined with narrow silver lace and a tab the width of the yoke, of crepe embroidered, and falling from it. The waist was draped from the yoke to the waistline in six or seven small horizontal tucks and the material drawn tightly back and around the figure in smart folds so that no girdle was needed, and invisibly hooked at the back so it looked almost like a princess gown.

BLUE TAFFETA VISITING GOWN

A lovely creation is a visiting or church gown for spring—of hyacinth-blue changeable taffeta, the skirt in inverted box-plaits stitched down all around the hips so it fits snugly. A double row of taffeta inch wide bands is put on in Greek design at the hem. On these bands the same Greek design is repeated in soutache braid the same color as the gown, and these stitched braided bands form almost the whole trimming of the waist. This, by the way, is like an old-fashioned basque, opening up the front, and with the girdle and the waist all in one. A very long pointed effect in the front, shorter on the hips and just coming to the waist-line in the back. Bretelles of rows of the embroidered bands over the shoulders, and a soft jabot of rich cream lace at the neck, like a cravat, and falling over a shirred front of cream net completed this gown. A little bonnet I saw of cream lace with bird of paradise dyed a hyacinth blue could be worn with this with good effect.

MAGPIE COSTUME

Black and white, which is ever becoming, is shown in a little short street frock of black and white check taffeta cut bias in the front and circular sides and double box-plaited in the back. It has no trimming but a wide—a very wide—hem at the bottom. The waist had three small plaits on each shoulder, a small lingerie yoke of white batiste, and a V-shaped under-yoke of Danish blue silk embroidered in woollen floss. The kimono sleeve was of the check silks and appearing to be another kimona sleeve underneath of the embroidered blue, the blue showing about two inches, and then a batiste lingerie cuff at just below the elbow. Smart blue jade buttons finished the fitted girdle in the back, the girdle cut to a decided point in the front. A black hat was draped with a scarf of Japanese crêpe in the old blues, and two black quills stuck through gave a good finishing touch.

On 18 April Vogue publishes its Spring and Summer Fashions Number. Double number. Colored cover. Price 25 cents.

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MUSIC

FRANCIS MACMILLEN, VIOLINIST

(Continued from page 396)

played together lots of times before I left Washington. I enjoyed this immensely.

"When I visit the capital again I hope to meet the President and Mrs. Roosevelt. In Indianapolis Mrs. Benjamin Harrison tendered me a dinner party, and Mr. Hugh McGowan gave me a cordial reception. The latter told me he wanted to meet me because when he read in the papers about my welcome home at Marietta it brought the tears to his eyes

"That was a very nice thing to say, wasn't it?"

"Early in March I go to Boston again and expect to play in Cambridge at a concert to be given by Harvard students, after which I believe President Eliot will tender me an informal public reception."

Referring to his experience abroad Mr. Macmillen said that he was particularly fond of London, which he had visited first in 1903. "I have made many dear friends there, and do you know," he explained, "the violin I am using at present, which is valued at $8,000, was presented to me three and a half years ago by Lady Palmer. It is my most cherished possession."

Speaking on the subject of music in general Mr. Macmillen stated that his favorite composers for the violin were the "three Big Bs"—Bach, Beethoven and Brahms. "Old Sebastian Bach I especially love," he said, "and I scarcely ever make up a programme that does not include one or more of his works. I have a great admiration, too, for the Norwegian school, as represented by Grieg and Sinding."

"How about Wagner and Strauss?" I asked.

"I have the most intense admiration for Wagner's genius, especially as evinced in his splendid music dramas, and although the Bayreuth master wrote nothing specifically for the violin, the Prize Song from Die Meistersinger, which I often play, has always been a favorite piece with violinists. Strauss is also a great composer, to my mind perhaps the greatest alive. I like best his Tod und Verklarung and earlier works of the same class. Salome is, unquestionably, a wonderful musical creation; but more than any other opera ever written it requires to be heard many times before the music can be really understood and appreciated. Why, even the score of Tristan and Isolde seems simplicity itself compared to that of Salome. I recall the remark made to me by old Elbting in London last fall. This odd genius, by the way, is a wealthy wine merchant, who happens to have an ardent hobby for music. He is reputed to be acquainted with nearly every musician of prominence in the world today, and is an especial crony of the eminent conductor Hans Richter, who once said that Elbting was the best player on the kettle drums in all Europe. Well, in speaking of Salome, Elbting made this remark: 'The first time you hate it; the second time you like it!' "I feel myself, that after having heard Salome twice I should probably express the same opinion.'

On Wednesday, 6 March, young Macmillen was heard in joint recital with Else Ruegger, the 'cellist. In April, after one or two more New York appearances, this promising artist sails for Europe, and in all probability will return in the autumn to America, where some day he hopes to live permanently because, so he says, "It's the best country in the world."

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 421 PUBLISHED 14 MARCH, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

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Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

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Note: We cut patterns to order of any fashion published in Vogue at the following prices.

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***

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***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being marked, which is possible only with all-hand-made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 421

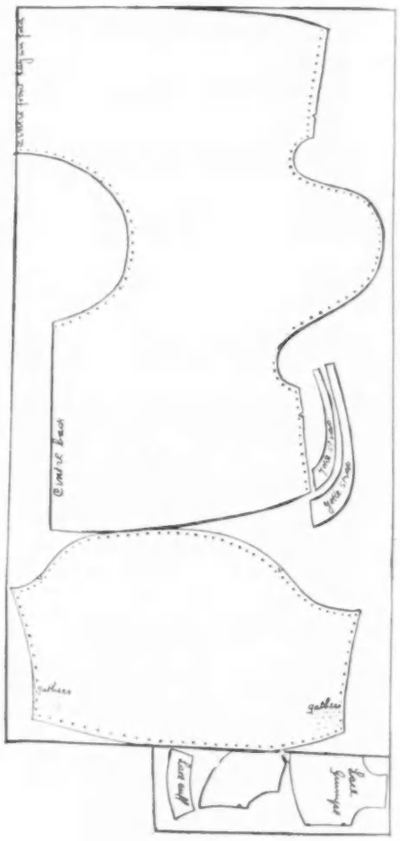
THe model in the current issue, is a combination jumper and waist, with lace guimpe and lace bands. The jumper, which is made in one piece, is slightly shirred to the lower yoke strap; the cape effect and low cut arm holes are bordered with a lace strap. The pattern consists of jumper, sleeve, two yoke straps of self material, one lace strap, border band for cape, collar, cuff, belt, yoke and linings. The lace guimpe is sewn to the lining after which the sleeves and collar are sewn in. The upper yoke straps can also be adjusted. The jumper part is then made and after the border band has been sewn to the cape edge, it is gathered and sewn to the lining and the second or lower yoke strap covers the shirring.

The belt is sewn on next and by so doing the jumper is fastened to the lining; the sleeves are shirred in tiny tucks towards the inside seam, thus producing a slight fullness at back. The lace cuff is slightly scalloped. The materials required for this model are one and one-half yards of forty-six inch material, four yards of lace for bands, one yard of allover lace for guimpe and cuffs.

VOGUE'S COUPON PATTERN NO. 421. COMBINATION JUMPER AND WAIST

For description, see this page. Cut paper pattern No. 421 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 422. Skirt to be worn with Waist No. 421



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

THere is no reason why one of those extremely pretty new lingerie waists combining a colored and white batiste with Valenciennes insertion, should not be made at home. Almost every girl has some small pieces of a pale pink or blue batiste left over from a last season's dress, and by cutting a pattern first in brown paper this may be used for the conventional flowers for yoke edge and cuff top. These flowers are to be applied at yoke border and the edge embroidered in convent at cuff top, the stems here running down almost to the waist edge. If the lace is not desired at all on these waists finish the collar top and lower edge of cuff with fine tucks.

A pretty lace hat is a necessary adjunct for every girl's wardrobe this season, and from those heavily dotted cotton nets a very satisfactory one can be made. The edge is to be hand-embroidered in scallops both on the crown and brim, and then doubly frilled with a point d'esprit lace in two widths. These parts are mounted on a mull-covered wire frame, or prettier yet, and more transparent, one of silk point d'esprit shirred in tucks, the net and lace brim falling over edge. Crush roses or some other medium sized flower in some pretty pale color, with a very little foliage, form the entire crown band, the lace edge of crown drooping over a little; and on the crown top at left of front edge a rosette pompon of soft ribbon should be perched, with ends drawn loosely and carelessly, and partly over the roses around at the back, and there at either side of middle taken through slits to the shallow bandeau, tying in a four-loop bow with short, full ends drooping over hair. From under the ribbon loops at sides of bandeau, tulle loops in the same color give a soft frou-frou effect.

If you have a voile costume from last season for which the waist is passé, do not attempt to renovate it, but instead match the color of the voile in a heavy quality of satin messaline or else buy a checkered taffeta of that color and white, and make one of those fascinating little Frenchified coatees that dangle in kerchief points at both sides of front and at middle back. The points are invariably finished with a silk tassel and the collar and cuffs are of the shade that matches the skirt in a plain taffeta, moiré or velvet as the wearer's taste may be. Six bright gilt buttons trim the front, and a very smart appearance is gained at a small expense.

Tennis coats of white Viyella flannel are very modish. These are to be slipped on between sets and though loose-fitting and with out lining must be well cut to be smart. Few other materials are so practical for this use as Viyella since it launders so readily and easily.

VOGUE PATTERN COUPON

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ENclosed please find fifty cents, for which send by mail to my address below:

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VOGUE PATTERN DEPARTMENT

These models come in sizes from 34 to 40 bust. Flat patterns of skirt, waist or jacket, 50 cents each. Pinned patterns, $1.00.

NOTE—Vogue patterns have the trimming parts cut in green paper, the lining parts in brown, and the main parts in plain tissue.

DESCRIPTIONS OF PATTERNS

No. 1177.—Traveling dress of shepherd's plaid linen suiting. The coat is trimmed with cardinal taffeta and taffeta-covered cords and buttons. The collar is of white linen bordered with taffeta; cravatte ends of the taffeta tie in front. The skirt is in seven box-plaited gores with a plait beyond each edge; bias straps of graduated lengths trim the skirt above the hem. The girdle is attached to the coat, and is finished by a shaped linen strap at lower edge. The materials required to make this model in medium size are ten yards of linen suiting thirty-six inches wide, one yard of taffeta twenty-two inches wide, one-quarter yard of white linen, three and one-half dozen buttons.

No. 1178.—Ivory French batiste, combined with allover French batiste embroidery, the insertings and outlining frills are of Valenciennes lace; and the skirt and waist are attached in princess effect by a tucked girdle, which is outlined at top by a cerise velvet ribbon with bow at front and back. The skirt is in eleven gores, those of the batiste embroidery outlined by an inserting with lace frill at edge, and the gores between have tucks of graduated widths above hem, and small tucks at top to yoke depth. The circular yoke is of tucked bands alternated with lace insertings and the bretelles are tucked on shoulders and above belt. Inserting and lace ruffles trim sleeves, the tucked cuff finishing with two lace ruffles. The materials required to make this model in medium size are six yards of plain batiste forty-five inches wide, one and one-quarter yards of allover embroidered batiste forty-five inches wide. Two dozen yards of inserting and three dozen yards of edging.

No. 1179.—Sheer Persian lawn blouse to be stamped for embroidering. A panel effect is given at front and back alike below the hand-tucked yoke. The blouse has short tucks at front below panel and in sleeves are cross-tucks at seam. The cuffs are embroidered and outlined by Valenciennes insertings, the panels are similarly outlined and a strip ornaments the sleeve at either side of outer part from shoulder to cuff top. The sleeves finish with two lace-edged ruffles, and the tucked collar has inserting and lace at top. The materials necessary to make this model in medium size are, three yards of Persian lawn thirty-six inches wide, eight yards of lace, and two yards of edging. A design can be stamped at any art store.

No. 1180.—Waistcoat blouse of linen, trimmed with stitched, shaped straps of the same material, and white pearl buttons with shanks, that go through hand-worked eyelets and are held by rings. The tucks at back are full length, and at front end at yoke depth. Turned up, flare cuffs finish sleeves, for link buttons which should be of pearl. The materials required to make this model in medium size, are, three yards of linen thirty-two inches wide, and twenty-three pearl buttons and rings.

NOTE

Orders for patterns illustrated in this department can be filled at once. Patterns cut to order from designs illustrated elsewhere in Vogue can be sent in three days.

(From our own Correspondent)

FIRST STRAW HATS—HAT STANDS—POSING THE HAIR RIBBON—THE NEW ARMHOLE—FETCHING COATS—GLOVELESSNESS THE MODE FOR DRESS OCCASIONS

IT it is the chic thing this month to indeed wear a straw hat. Not the poppy and leghorn affair of midsummer,—that would indeed be grotesque,—but a seductive, exotic, irresistible affair that brings a breath of spring, a perverse taste of out-of-season luxury to the tolette, as do forced apple blossoms and strawberries on the February dinner table. Some of these hats are small bonnet-shaped affairs with low saucer-like crowns setting flatly on the head, and with a little mushroom brim that lies lightly over the front hair, very narrow there, so as not to shade the forehead, but wider behind and tipping up, the hair under this backward poke being pinned up into it to fill the shadow with light locks. The bonnet has ribbon strings that tie with long ends under one ear. A lovely example is in fine braid of a Liberty pink that is full of brown tones, like the pink in a Velasquez portrait, or like that you find in old coppers. About its crown there is shown a wreath of satin ribbon flowers, pastel blue forget-me-nots and brown roses shading to old gold, each little bunch framed in a flat circlet of jade green taffeta leaves. Across the top of the hat there is laid a four-inch brown velvet ribbon, which passes under the chin and knots by one ear, one short loop and two long ends pendant.

Apropos of hats, such a dainty and very useful accessory for the dressing room is a hat stand, on which to pose the perishable bit of millinery, previous to or just after wearing it. I know a woman who always poses her hat, momentarily, on the delicate Renaissance head of the Femme Inconnue, that decorates a niche in her bedroom; a highly irreverent habit that I shall attempt to break off by presenting her immediately with one of these little stands upholstered in old brocade, and having about the white enamelled wooden base a frill of rose mousseline and old silver lace. Especially nice are these supports for large hats on which long veils are arranged. Standing thus on the shelf of a wardrobe, the hat is much better preserved than a bandbox.

There is everything just now in the posing of the ribbon that is worn in the hair. No more high flaunting bows, or tiny tight little twists about the topknot. The ribbon is a broad one, wound low about the head, passing under loops or strands of hair, showing now here, now there, the circlet much larger than the head. It knots low back of one ear, or, without the knot, fastens under a rose or even with no ornament at all, the ends pinning under a roll of hair. For the theatre it is elaborated by trailing aigrettes or a plume, which starts back of one ear, and hangs below the shoulder. The hair is worn spread out flat and broad in a fluffy mass, showing the outline of the crown of the head, and on this the hat crown sits flatly.

Anna Karenine at Antoine's, which play Mildred Aldrich has just bought for an American production by Virginia Harned, has brought out numbers of rich costumes, but as they are all winter togs, they will hardly interest Vogue now. However, the gowns here, as elsewhere, have a large arm size that enters the belt, a result achieved by dropping the former and raising the latter, until a common meeting ground is found, giving a most clever and wholly modern combination of the Empire and the Japanese. Andree Megard, as Anna Karenine, makes her most sensational sartorial appearance in her race course gown in velvet, fur, gold, embroidery and wonderful hugh bunches of roses made of ribbon, and she wears still another toilette in velvet and fur, both of which have stunning coat shapes. But who is interested in furs and velvet now? Suppose I translate them into summer materials,—as without a doubt their creator, Redfern, will do himself,—and see what charm will result. Fancy a fitted coat of deeply embrowned lace or embroidered batiste over a Liberty lining of the same color, cutaway from the bust into knee-long tails, which are full enough to form a cascade down each side of the back. A narrow border of deep, brownish ivory-colored Liberty satin starting from the bust broadens to twelve or fifteen inches on the tails, while a facing of faded old rose appears in glimpses down this heavy cascade. Weighting the tails still further, placed above the satin border and on the lace itself, there is a trailing mass of richly raised ribbon flowers in old rose and other faded brocade tones. The tails are slashed up the centre and two old paste buttons head the slashing. In front little soft vest pieces covered with rich bullion embroidery in dull old gold, these lying softly over a lace blouse of a creamy tone. A narrow satin band encircling the throat frames a smart voluminous cravat of old lace and a quaint ribbon bouquet is tucked into it on the bust. The sleeves are long close coat sleeves ending in a flaring satin cuff over the hand.

The second coat is a loose knee-long sacque of Liberty satin bordered at the hem, but not up the fronts, with twelve-inch band of velvet of the same pewter color. Its short kimono sleeve is very wide and is bordered with a similar deep band of velvet, its hem not quite reaching to the elbow. The fronts are trimmed with bunches of silver bullion pendants, and about the neck, and reaching only to the bust, there is a kimono collar of the velvet.

Very attractive was a gown with a transparent mitten sleeve,—a new hint. And, apropos, have I spoken of the fad here this winter of wearing no gloves to dinner and the opera? Hands and arms are, of course, loaded with rings and bracelets, and it goes without saying, also, that the arms and hands must be beautiful to warrant such a departure. The fad started last winter with two or three handsome mondaines, who adopted the classical Empire gowns for evening wear. Gloves looking extremely out of place with these Greek tunics, peplum and fillets, they were simply discarded, with the frankness and independence of the European woman of fashion. The Greek evening gown has been worn again this winter on many occasions,—notably at the smart Monday nights following the premiere of Massenet and of Catulle Mendes' "Ariane," at the Opera, when Mme. Charles Max, for one, wore a silver embroidered gray crêpe de chine tunic, very, very long and unpetticoated, her peplum being of mauve Liberty satin fringed on one end with silver, arms, neck and throat quite bare, but wonderful buckles of amethyst and pearls on shoulders, belt and silver slippers, while in her hair was an arrangement formed of three narrow bands of silver studded with large amethysts and seed pearls, passed about the back of her head, finishing on each side of the front with large amethyst intaglios set in heavy carved silver rims. Though many similar toilettes have been worn by women of wealth and taste, arms have been left bare with other than the classic gowns. And how lovely, across the Opera house, these bare hands look, twinkling with jewels, white as lilies, very pointed as to fingers, and vividly expressive as no hand imprisoned in a glove can be.

Care of the hands is made imperative by this fad, though it is most essential under all circumstances that they be not neglected. It is really more important during a woman's thirties than care of the face, for much earlier than the face do they reveal a woman's age. I have known people who never fail to guess correctly by a few months, even when an apparent contrary evidence in the guise of a charmingly girlish face smiles at them above the outstretched fingers. Unfortunately, it is the back of the hand, rather than the palm, that tells the tale. Thus every effort in the way of creaming, massaging, whitening and perfuming counts even more than the more general dressing of the nails.

A word about cosmetics in the way of a warning,—powders and lotions, not to speak of rouge, made for daytime use are entirely different from those to be used at night by gas or electric light. Artificial lights change to such an extent that the chemists cannot be expected to help us with their "aids to beauty" if one does not respect this fact. A whitening used for the hands at night has a ghastly effect by day, and the daytime lotion no effect at all at night. It is also to be noted that a woman may be allowed a more pronounced pencilling of the eyebrows or outlining of the curves of a mouth, properly done, of course, for her appearance in an opera box, in the blaze of her own tiara and of thousands of electric lights, than when in the intime confines of a roomful of rich shadows and aglow with shaded candles. It is there charming to see her face, too, take on subtle, indefinite qualities of color and line.

Paris, February, 1907. Aube de Siecle

IN THE PARIS SHOPS

[NOTE.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date.]

LACE-MANUFACTURING HOUSE—BEAUTIFUL FROCKS, COLLARS, JABOTS COPIED FROM RARE OLD DESIGNS—AN ART HOME

IN my search for curious or pretty things, I found, half hidden in a wonderful old corner of Paris, the enchanting shop of a lace faricant. Several tiny rooms of an old house were filled to overflowing with marvellous hand-worked copies of old lace, done under his eyes, by women trained to the slow, patient and delicate work of lace making and repairing. The stitches are copied from photographs of the famous designs of old laces, from all lace-making countries. For an hour I sat entranced, under an accumulating shower of fascinating things laid, one after the other, in my lap. Enthralling was a Marie Antoinette fichu of sheerest batiste, the ivory tint of time cleverly achieved. It was trimmed all about with double ruffles, scalloped and embroidered with little motifs. Its form was exactly like the fichu the lovely Queen wears in the portrait showing her with her two little children at her knees. The price of the fichu is two hundred francs.

Really old and extremely rare was a large collar of old Venise lace, and old Irish embroidery. It was large enough to serve for the entire garniture of a bodice, and beautiful in color tone. Price one hundred francs.

Very lovely was a bolero collar in a mélange of Irish lace and Venise d'Auvergne, so beautiful it seemed marvellously cheap at thirty francs.

A bolero collar, wrought from old bonnet crowns of Cluny lace, was shaped into the latest design, with Japanese sleeves, and only fifty francs. Also in form nouvelle (a loose jacket shape, showing, no seams) was a pretty garment tinted the loveliest shade of pale butter color. This also was composed of old bonnet crowns in Bruges and Venise laces. Price two hundred francs.

French and English point d'Aiguille of exquisite workmanship, done after old designs, were of different prices, according to the width and the length of the piece—the lowest price being fifty francs. Application Angleterre lace, wrought on a foundation filmy as air, also varied in price as above, beginning at the same price for the narrowest width.

Embroidered on soft, heavy cotton, handspun—a close imitation of the materials of ancient people—was beautiful à jour work in an odd conventional design. Sold by the piece, as woven, it is designed as a trimming for a costume in a mélange of lace, or for a blouse, to be combined with chiffon. The dead white stuff needs the softening effect of thinner textures. It has an immense amount of chic. Seventy five francs.

I was shown a fascinating frock for a child of five years, a most graceful model, all of old English àjour work. Evidently it was done after the frock was shaped for making. It was one hundred francs. For a three-year-old tot was the daintiest thing, of batiste and Valenciennes lace, creamy in tint and cobweb-like in texture. So fine and soft it was one could cover it with one hand. One hundred francs also.

What so truly entrancing as a shop devoted entirely to the display and sale of handkerchiefs of all sorts, all sizes, and of all prices, ranging from one franc fifty to marvels of richness and of art at hundreds of francs. At the modest sum named first are pretty, smart, handkerchiefs for morning tailored costumes, of good linen, with pale-tinted borders, and in one corner an initial done in fine hand-work. All of white are others, with an embroidered butterfly in the corner, its spread wings lifelike, beautifully tinted. Price three francs fifty. Of finest hand-spun linen, are fascinating handkerchiefs, with scalloped edges, and in one or more corners an exquisite spreading design enclosing the monogram or initial.

These range in price from thirty-five francs to ninety francs. They are exquisitely fine, and the embroidery so dainty it is like lace work. A lovely specimen of exquisitely fine handspun linen, with a border of fine scallops and an elaborate design of embroidery in one corner, is sixteen francs fifty.

The intelligent woman who presides over the counters in this interesting shop told me that for handkerchiefs the French hand-spun linen is far better than the Irish or the Swiss. The latter, I am told, is always mixed with cotton. This mixture at first gives a handkerchief a beguiling softness, but it has not wearing qualities. The French hand-spun linen, on the contrary, is practically imperishable, with successive washings growing only finer, softer, and more delicate.

This linen is extremely fine, with irregularly shaped threads that add greatly to its beauty. It is encouraging in this machine age of quick production and of materials that wear out almost in a night, to meets patrons thoughtful and artistic, who are quick to value and to appreciate the beauty of modern hand work in any direction.

The artist wife of a great American sculptor, who lives in a charming, old world village, an hour from Paris, has had set up in a great room in their old farm house, a loom for the purpose of copying old Gobelin tapestries. She has taken into her family a young woman whose life has been spent in tapestry weaving, and there she will live until she has imparted her knowledge to the whole family, for all take their turn at the loom, from the gentle grand-mère to the smallest daughter of the house. Almost patriarchal in its simplicity, and extremely interesting, is this family life, devoted entirely to culture and to the beauty of higher things. I dropped in one summer afternoon at five o'clock, and was directed by the maid—picturesque in her Normandy costume—to go at once to the school room. With the exception of the "master," to whom the daylight hours are far too precious to waste upon afternoon tea, I found the whole family assembled over their tea cups. Mistress, children, governess, and tutor, the family seamstress, and the "strangers within their gates." It was altogether charming. On every hand were evidences of their different occupations. By a large window that looked into the great courtyard, stood the loom, with hanging threads; in oddest contrast was a sewing machine. Nearby stood the mistress's easel, with a half-finished picture upon it. Beside it was the drawing board of one of the daughters, and left on a little sewing table, under the eye of the seamstress, was a piece of dainty embroidery in process of completion by the youngest daughter. The tutor, a French curé, in his black robes, finished the mediaeval picture.

Vogue to be dated 18 April will be the Spring Fashions Number. The fashions for Spring and Summer will be elaborately illustrated and described and many interesting special features will be published Colored cover, price 25 cents.

A WOMAN WITH A FINE COMPLEXION

should be the rule rather than the exception, for a good complexion is the most natural. Unnatural conditions and neglect are usually responsible for a poor complexion. Both may be overcome by a little care. Simply give your face its share of attention. You devote nearly one hour each day to the care of your hair, yet a few minutes' washing is all the consideration your face receives.

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[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

CENTRAL PARK ZOO ANIMALS BADLY HOUSED

INterest in the transfer of the Central Park Zoo animals to the care of the New York Zoological Garden authorities continues, and besides the advocacy of the transfer made by Vogue, the subject has been taken up, at the suggestion of this department, by the Woman's Municipal League, the matter coming under the scope of the operations of this body, because the Central Park Zoo, under its present management, is unsanitary both for the animal's the sad fate of which it is to be confined there, and the crowd who visit it. There is under way a statistical presentation of present conditions which will be given in this column later. In the interval all humane persons, whether their interests are mainly in behalf of either animals or children, are urged to visit the houses and pens of the Central Park Zoo and contrast the health-menacing conditions existent there with the sanitary and scientific administration of affairs in the Zoo at Bronx Park. A management which would tolerate conditions such as those at Central Park, and seek to mislead the public by getting two officials from the health Board to "white-wash" the administration, proves its utter inability to care for animals in captivity.

Two facts should be noted in this connection: First, the Mayor and not the Bronx Zoo officials suggested the transfer of administration. Second, when the management of the aquarium was turned over to the Bronx Zoo officials, the aquarium was not moved.

HONORED FOR AIDING IN A GOOD WORK

Dr. William T. Hornaday, director and curator of the New York Zoological Park (Bronx), was awarded a few days ago the first medal ever given by the Camp-Fire Club. A dinner to celebrate the tenth anniversary of the club was made the occasion of the presentation of the medal, which was given for Dr. Hornaday's book entitled Camp Fires in the Canadian Rockies. In his address of acknowledgment Dr. Hornaday referred to the efforts being made by John M. Phillips and himself to induce the government of British Columbia to set aside their late hunting grounds as a permanent game and forest reserve. This is the first year the Camp-Fire Club has distributed a medal, but it marks the beginning of an annual medal distribution to the member who, for the year, does the most to conserve the life of wild animals and forests.

A DEPLORABLE EXHIBIT

All animal lovers should protest against the inclusion by Dwight L. Elmendorf, the lecturer, in his illustrated talk on that part of England which he calls the Garden of Eden, of a deer hunt. He introduces a moving picture of the hunt as it exists to-day. The young hounds are shown being trained for the scent, then there follows the cruel chase of the terrified deer, fleeing for its life through woods and water, and finally its death. Such a pictorial representation of a barbaric sport where an innocent creature suffers is utterly undefinable and shocking training for children. Protests should be sent against a continuance of the exhibition of these scenes to Dwight L. Elmendorf, care of Carnegie Hall, New York City, and to the local press as well.

UNRELIEVED SUFFERING OF HORSES AT FERRIES

The experiences of horses at ferries are among the most cruel to which they are subjected in even this cruelest of cities. Indignant humane persons have for years been asking why the A. S. P. C. A. does not do something to lessen the preventable sufferings of horses at these localities. Even journals that do not concern themselves with the condition of animals are often moved to protest. A late instance is that of Shipping Illustrated, as its name indicates, a trade shipping journal, which recently made a special appeal in behalf of the teams that get off and on at Hamilton and South ferries at the extremes of tide. It is admitted that there is cause for anti-cruelty complaint at other ferries, but the distress of the horses is especially conspicuous at these because they carry very many wagons, often greatly over loaded. Getting aboard the boats is not generally quite so bad, as the horses may be given room to run before crossing the bridge, but getting off, where they have no room in which to acquire any momentum is often a serious matter. Horses are lashed and strained to the limit and deck hands have no adequate facilities for helping, because at these ferries not even a block and tackle, much less the aid of a winch is available. The result is that in icy weather, the steep inclines at low water are often insurmountable. This appeal to the Society fell under the eye of an editor of another trade shipping journal, and he made it the text for a severe, but just, arraignment of a humane society which allows such conditions to remain unchanged at the end of a more than quarter century of existence.

LIVE PETS AS A MEANS OF ETHICAL CULTURE

Among the newspaper clippings and letters sent to this department, sometimes with request for publicity is correspondence appearing in the Paris Edition of the Herald in which the writer says that royalities and others who delight in pursuing the exhausted deer to his merciless death, the bull ring supporters and negro persecutors are all in a measure steeped in the same dye. These low tendencies can be traced to lack of humane education, in other words practical religion. Such evildoers may all be church members indulging in a sentimental theory of Christianity, but they lack its very essence. Our present systems of education train the mind to excess but entirely neglect the heart, and the prevailing methods among parents and nurses seem to be such as to encourage egoism and indifference to the rights of others. The child, regardless of its feeble protest, pulls and mauls his pet dog or kitten—always small enough for him to intimidate and bully—as if it were cotton stuffed or made of wood. If the tortured animal tries to defend itself, and snaps or scratches, the young tormenter strikes back, that he may further add insult to injury. Thus are planted the seeds of injustice and tyranny, and the love of inflicting pain, which the parents come to rue when the ruthlessness displayed toward the helpless pet, is in later years visited upon them. That was a wise thought of a great moral educator who said that every child should have a live pet as a playmate not to abuse and neglect, but to be taught tenderly to care for and protect. When protective sympathy is awakened tyranny and egoism die a natural death. The kind child developes into the considerate son or daughter, wife or husband, father or mother, and citizen.

PET STOCK IN DEPARTMENT STORES

Now that the season of Easter buying is approaching an especial appeal is made here to the humane to discourage in every way in their power the keeping of pet stock in department stores. Not only do not buy bird, cat or other pet from these shops, but visit the stock and note the instances of treatment and report them to these proprietors. Also write letters requesting them to discontinue the department. It is rarely if ever a part of the regular business of the shop, but is usually owned by some outsider who rents the privilege. If store keepers were made to realize that the sale of these much enduring creatures in the shops was an offense to humane purchasers they would stop the privilege, thus saving hundreds of sentient helpless beings untold misery.

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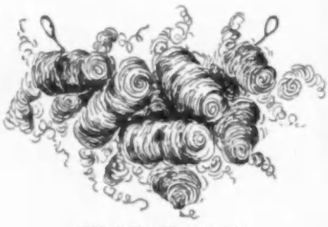

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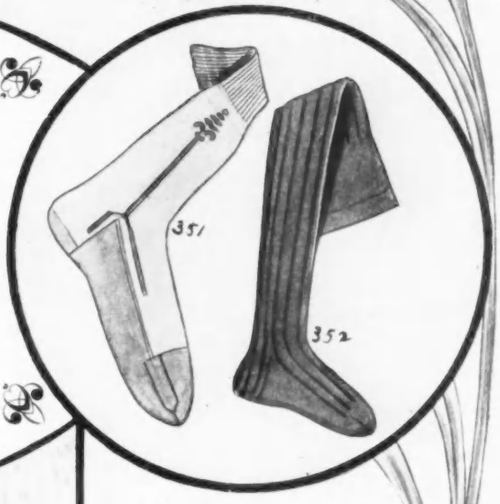

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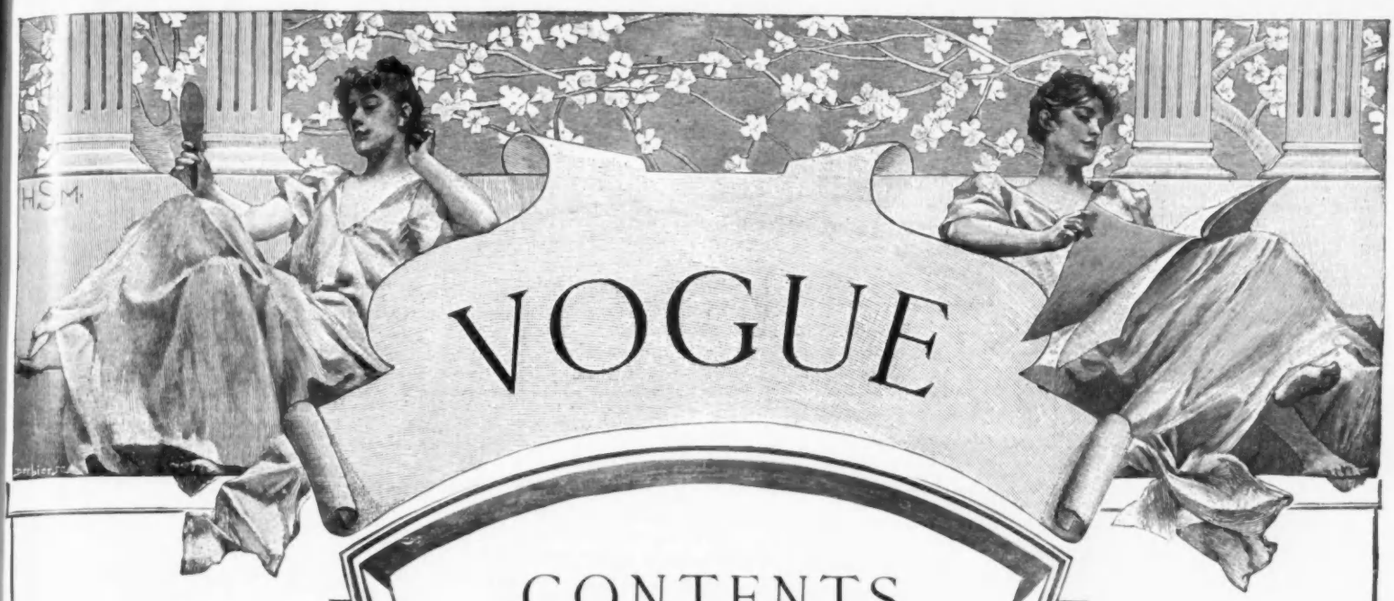

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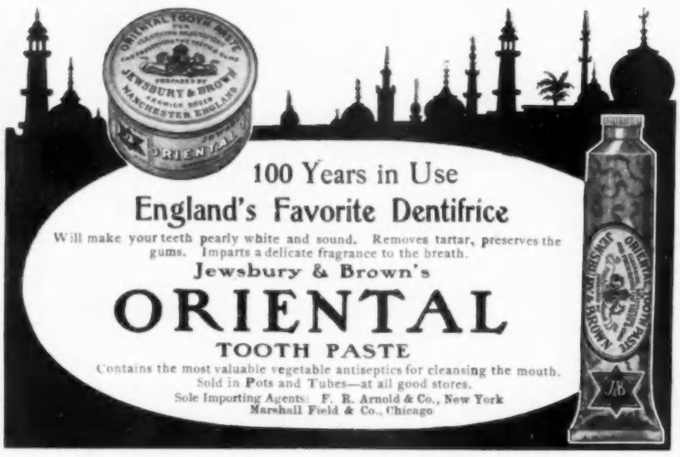

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SOLE AGENTS
F. R. ARNOLD & CO.
New York

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

A Number of nice little novelties have recently been brought out which follow in the footsteps of recent progress, and condense several of the most important toilet requisites within exceedingly small compass. One of these is a rouge pencil for polishing the nails which performs its purpose with expedition and offers a very convenient manner of carrying so necessary an accessory of the toilet. The price is 50 cents and for the same sum another preparation designed for the purpose can be had. The latter is a paste and comes in a small china box. There is nothing in either of these preparations to injure the nail or cuticle, and the polish is quite as permanent as anything of which I know. A tiny spatula of bone enclosed in a wee box of the same containing a fine white powder which effectually cleanses the nail of all stains. It is slender enough to enter any crevice and very flat. Price 50 cents. The mixture is on the order of powdered pumice but more refined in character, and will temporarily remove any kind of discoloration as well as stain. Big, round boxes of deliciously fragrant poudre de riz are the very things we have longed for after the bath, as a powder puff of very generous size may be used and one may enjoy the luxury of having a plentiful supply of powder to draw upon. This also is a French production and costs 90 cents a box.

At last there is a liquid powder which tones in perfectly with a brunette complexion and has an absolutely natural appearance at night. The rich, soft glow it leaves on the skin is very pretty, and for the neck or arms nothing could be better. Price $2.55 a large bottle. The same preparation can be had in white or flesh color.

All shades of rouge can be had from the same perfumer, and never have I seen so delicate a tint as the palest of the series. One runs no risk of getting too vivid a tone to harmonize with nature's tints in the latter case, and this is really a valuable consideration, for the eye is apt to lose its acumen after using artificial color for any length of time. There are also charming little china jars of rouge at $1.25, which are of the best quality and thoroughly desirable. Devoted blondes are using a rouge paste which is distinctly mauve in tone before applied, but if the skin be very fair nothing will look more thoroughly natural, and the price is 45 cents.

A violet inhaler for the breath takes away all other odor and costs $1.50, while a menthol inhaler is even more pronounced in its effects and can be relied upon for giving a clean fresh fragrance to the breath. Price $1.00. Both these novelties have heretofore been solely procurable at private establishments at exorbitant prices. There can be no question that great injury to the skin results from the clouds of dust one meets in the streets at this season of the year; it fills the pores with dirt and foreign matter, clogging up these natural outlets and detracting from the clearness and purity of the complexion. For this reason a simple cream has been compounded to protect the skin when going out on blustry days, or if automobiling. The latter covers the mouths of the pores with a clean and beneficial mixture which is in itself invisible and gives an excellent basis for powder. When this is washed away the skin will be found more pliable and elastic as well as smooth and of good color. Price $1.10 a jar. Tooth brushes of excellent make and practical construction enclosed in airtight receptacles are treated to an antiseptic process which makes them all the better for use. These are at present selling for 40 cents each. Dye for the eyebrows and eyelashes comes in long, slender blocks in a small box which also contains the pencil and little brush to be used in application. Price $1.30. There are also slender cylinders filled with black powder for the eyebrows or eyelashes not to speak of a third use to which they are sometimes put—giving a dark shadow under the eye. Price $1.50.

Though many delicious preparations for perfuming the bath are to be found, none is more refreshing or pungent than an English toilet water which has long been famous in the land of its origin. It is exceedingly permeating, and gives a delightful odor to the body if used in the water of the bath. Price 95 cents a bottle.

Another excellent preparation is distilled from English lavender and comes in a much larger bottle. This cannot be excelled in strength or refreshing quality, and has met with almost unparalleled success in this country. Price $1.26. The tonic properties of both these preparations can scarcely be too highly extolled and their effect on the quality of the skin is marked.

Bran bags for the bath are but fourteen cents each and should be coveted as a luxury, for they make the water delightfully soft and soothe the skin in an effectual manner. Perfumed bath bags cost thirty-six cents and are even more desirable. There are also bath herb crystals at fifty-nine cents a package—deliciously sweet and wholesome with all the refreshing qualities of a tonic.

Long, slim glass vases quite twelve inches in hight filled with violet toilet water and tied with taffeta are selling for $3.00 each. The vases will do for flowers when their contents are exhausted.

Quite the most convenient and useful coiffure mirror I have ever seen has recently been designed and is now to be found at almost every fashionable department store in town. The idea is so simple that it is surprising no one ever thought of it before, but in convenience it is a very masterpiece of ingenuity, being absolutely complete and filling every possible requirement of a toilet mirror. Instead of the usual triple arrangement, this consists of four mirrors each twelve inches square, and mounted on a collapsible tripod which can be adjusted to any angle or hight.

Above the central mirror of the three lower ones rises another which gives the reflection of the top of head or hat, thus completing the view afforded by the others of sides, back and full face. Being portable the whole tripod can be moved close to the window for light; it folds up and can be carried in a dress suit case, taking up very little room, and is easily put together in less than a minute. For travel or use in a summer hotel it would be the greatest possible convenience and is equally desirable as a shaving glass so its utility is not confined to the feminine sex. By detaching the mirrors from the base the former can be stood on the chiffonier or bureau should this be a better position, either way being a vast improvement on the unsatisfactory method of trying to get the effect of a coiffure with a small hand glass.

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

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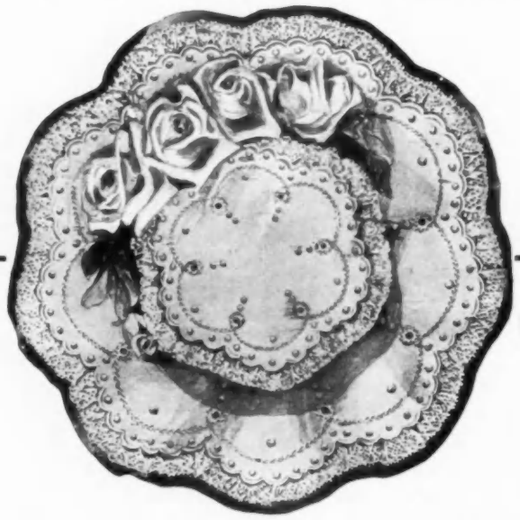

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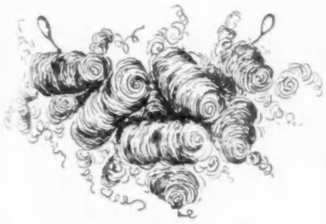

THE PRINCESS CURLS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

ST. LOUIS FINES FOR VIVISECTION

TWo items of interest to those who read this column appeared in the March issue of that unique periodical The Woman's National Daily, one having to do with a dog and the other with a horse. In St. Louis very recently Stephen D. Hancock, a medical student, was fined $50.00 for practicing vivisection on a dog. What a harvest of fines would be reaped if all cities, towns and villages followed this St. Louis example.

ILLINOIS JUSTICE TO A HORSE

The case of cruelty to a horse occurred in Edwardsville, Illinois, and that western community also showed a warm interest in the welfare of animals, a local magistrate, Justice Glass, imposed a fine of $200 on a heartless horse owner named Jesse Bessinger. It developed in the course of the trial that Bessinger had kept a horse confined in a shed 14x14 feet, with only part of a roof to protect it from the weather during the last eleven months. The defendant claimed to have fed the horse sufficiently but the appearance of the animal did not bear out his statement. Humane people can find stables all over Greater New York that this description fits, and no better form of humane education for the neighborhood could de devised than to effect the rescue of horses from these miserable conditions, and the punishment of their owners by legal means.

ASPHALT AND WOODEN PAVEMENTS CRUEL ON HORSES

The weather conditions in Greater New York

POPSY

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have demonstrated that neither wooden block pavement nor asphalt is desirable for paving the city's thoroughfares. Both gather ice quickly and cling to it tenaciously whenever the temperatures touches the freezing point, and over their glacial formations thousands of horses slip and strain, fall and are made the victms of unmerited extra beatings. In the outlying districts some of the steepest hills are paved with asphalt blocks, which make them simply impassable. Much of the asphalt paving in the city has been covered with snow for three or four weeks, and as it has worn into holes that make progress over it a series of ups and downs, it is most dangerous to the horse. It is estimated that teamsters have lost thousands of dollars this year through the damage to their horses, resulting from the inadequate provision made for the safe passage of teams over our thoroughfares. Asphalt is an undesirable material both in summer and winter and it is not beyond the possibilities that an inquiry in behalf of the horse and the horse owner will be made as to why Greater New York should longer continue in the grip of asphalt.

DIXIE

Owned by Mrs. E. G. Rolfe

A NEW HUMANE SOCIETY

A Woman's Auxiliary Board of the A. S. P. C. A., has been organized, and like all new humane societies starts out with an ambitious programme, to wit: to form children into clubs, and teach them humaneness, to establ sh lectures, to inspect shops where pet stock is offered for sale or kept, and to have an annual horse parade. This is an inspir ng program, but in the light of past experience w.th humane societies in Greater New York it seems hoping against hope that as much w.ll come of this move as its founders hope. Some of the women interested in the auxiliary have been conspicuous in the management of Bide-a-wee. If the new society proves itself an exception and really does effective work, Vogue will be among the first to publish the glad tidings of its breaking the record of donothing sm made and in the making by other local societies.

THE DONKEY'S FRIEND

In this connection it is interesting to recall that among the many admirable qualities of head and heart of the Baroness Burdett-Coutts was a love for lowlier orders of creation. She was instrumental in revolutionizing the treatment of the donkeys owned by London costermongers, a fact that may not be known to all readers. When the attention of the Baroness was first attracted to these poor draft animals their condition was wretched in the extreme, and sickened at the sight of the brutality the costermongers frequently displayed toward them, she began a personal campaign in their behalf. She pointed out to the readers that it was the worst possible business policy to beat the faithful creatures who drew their barrows, and urged upon them the substitution of a carrot and kindness in place of blows as a more efficacious means of persuading donkeys out of fits of obstinancy. As an object lesson she established an annual exhibition of costermonger donkeys, and offered prizes for the best kept and best-looking ones. In this way she promoted a pride in the animals and a great amelioration in their condition naturally followed.

PHOTOGRAPHS OF SOME DOMESTIC PETS

The charming photographs which appear on this page are pets in the home of a subscriber to whose proficiency in photography is due the beautiful prints here shown. The dog Dixie, as her name signifies, is of of southern origin, and a most domestic young person, who regards it as her duty to watch for the postman and take the mail. Her daily routine also includes marketing in company with her mistress and bringing the basket of good things home. She shakes hands and has many attractive ways. The cat whose name is Popsy, is a careful mother who trains her kittens so to guard the house from mice and stray dogs that her progeny is in great demand although she is not a cat of high degree.

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21 March, 1907

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Nearly every magazine reader has experienced successive modifications of his attitude toward advertising, tolerance succeeding hostility and eventually giving place to a frank recognition of the fact that a magazine without advertising would not only be strangely incomplete and rather flat but would also be lacking in a feature of immense practical value.

Production is but one phase of a people's economic life. What a nation consumes is a truer gauge of its civilization than what it produces. Advertising not only stimulates production by increasing demand, but also makes consumption more varied, wide-spread and discriminating, by disseminating information regarding goods produced. It is because of this highly important social service that advertising has attained its present imposing magnitude and those engaged in it have been accorded such an honorable place in the world of business.

It may be safely assumed that an advertised article is a good article. Publicity searches out flaws and exposes shams. Inferior goods cannot be safely held up to continuous public scrutiny, and the person who through advertising invites the critical attention of the public to unworthy goods takes the most expeditious and expensive method known of closing his markets.

Advertising is becoming more and more exact and scientific in its methods. Originally a mere device for catching attention, it has become a logical mode of presenting goods to the attention of possible purchasers and of influencing favorable consideration by a cogent summing up of their merits.

Advertising, of course, is costly and, it is often claimed, raises the price of goods to the consumer. That does not necessarily follow. Distribution is as important an economic factor as production. Economy in production may be quite offset by inefficiency in distribution. Advertising promotes immensely the efficiency of distribution, and thus contributes to a lowering of aggregate cost. It is therefore an economic error to purchase unadvertised goods.

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Masquerade and mimicry are rife. There are in Nature harmless flies, which look like wasps and will curl up as if to sting when touched. Substituted goods are much the same in their mimicry of advertised articles as these wasp-posing flies, save the important difference that those who touch them will really get stung.

QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

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"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

234 1 March, '07

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article already disposed of.

FOR SALE

239. Beautiful collection of rare old Chinese embroidered strips, suitable for dress and hat trimming.

242. Black clothes suitable for young lady in mourning. Size 34.

244. Home-made grape juice, from ripe Worden Grapes. Clean and best flavored. A few regular customers wanted.

245. Two dozen Austrian china tea cups tinted in pale blue and gilt at top of cups, wreath of flowers inside cups. Saucers to match. Same in green. Value $4.50 a dozen, sell for $3.

246. Lady's safety riding habit, bust 36, waist 24, made by Lincoln Bartlett. Cost $100, will sell for $50.

247. Six pairs of handsome Irish Point Lace curtains, beautifully made and rich in appearance, 60 inches wide, three and one-half yards long. Cost $8.50 per pair; sell $5.

248. Beautiful antique seed pearl necklace. Worth $250 sell for $100.

HAND-WORK

217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns; $25.00 up.

237. Orders taken for little girl's lingerie frocks, daintily made. Also infant's caps.

243. Orders taken for hemstitched handkerchiefs, $1 up; also lingerie waists.

WARDROBE SPECIALISTS

231. Soiled corsets and silk, cotton or lace waists dyed the most delicate or deeper shades. Will call with samples. Private.

INSTRUCTION

235. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

DESCRIPTIONS OF FASHIONS

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UPPER LEFT FIGURE.—A small mourning toque of English crape with a long veil; trimmed with two rows of large dull beads. From Stern Bros.

UPPER RIGHT FIGURE.—French crape mushroom shape; the crown is formed with folds of same material, and the left side is ornamented with a dull buckle. From Stern Bros.

MIDDLE FIGURE.—Hat of black English crape; trimmed with folds of crape around the crown and relieved with a fold of white crape. A knot of crape on the left side gives hight. A long crape veil is at back. From Stern Bros.

LOWER RIGHT FIGURE.—Mourning hat of box-plaited maline, with mushroom brim; trimmed with a large rose surrounded by holly berries, foliage and Lilacs. A large taffeta bow is at the back. From Wanamaker.

LOWER LEFT FIGURE.—Mourning hat in novelty braid with a taffeta tam crown; trimmed on the left side with soft louisine ribbon in basket work effect. From Wanamaker.

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LEFT FIGURE.—Smoke gray, crispy canvas voile trimmed with taffeta bands in self-tone jasper and white striped taffeta in bias folds and cut steel buttons with gray silk soutache loops. The semi-fitting coat is without seam at middle back and the skirt is slashed over panels of graduated lengths at either side.

MIDDLE FIGURE.—Evening coat of light gobelin blue mirage silk, with shirred collar and rever effect of burnt ivory French novelty lace; the buttons are of Chinese ivory, and the pipings that edge cuffs, pocket and arm hole slashings are of gobelin taffeta.

RIGHT FIGURE.—Directoire coat of hussar blue broad o'laine cloth, with cut steel buttons at cape ends; the cape at front corresponding to the back effect. Deep flared cuffs finish sleeves, and the collar is of taffeta to match braided in blue and oxidized silver soutaches. Blue straw hat with braided taffeta crown band and a shaded blue and gray plume at left. Silver net on bandeau.

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LEFT FIGURE.—Steel blue broadcloth trimmed with self-tone miroir velvet and stitched straps. The vest is of pale lemon yellow moire embroidered in blue and oxidized silver. The coat is cut extremely long on shoulder, forming a cape-like epaulette.

MIDDLE FIGURE.—Mouse gray French cheviot costume with silver buttons on coat, and on skirt straps. Self-tone velvet straps on sleeves, flat circular collar, belt and inset points and band on skirt also of the velvet. The skirt is in seven widely flared gores. The lower edge of skirt finishes over a velvet band, over which straps extend and are caught by buttons, the straps cut in one with flounce top, alternate straps turned down on flounce. The short jacket has French seams at front and back, below the yoke, which is formed by overlapping shoulder collars, the inner one extending as a narrow border panel at front, and as the middle panel at back. The sleeves are box-plaited at top and are cut in straps that fasten on the velvet band at cuff tops; the cuff having a square corner. The belt passes through the dart seams at front.

RIGHT FIGURE.—Princess redingote of wine color broadcloth, the surpliced waistcoat is of a deeper red moire silk. The revers, border facings and cuff bands are of the silk cut out in design and applied on wider bands of miroir velvet. Dome-shaped metal filigree buttons, holding cords of wine color silk and small silk tassels are used as trimming. Two Directoire capes fall in slight points at middle back and sides of front.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Ben Hur

Astor Theatre, B'way and 45th St.
The Mills of the Gods

Belasco, 42nd St., West of Broadway
The Rose of the Rancho

Bijou, 30th St. and B'way
Nazimona in Hedda Cabler

Berkeley Lyceum, 44th St.
The Reckoning

Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model

Casino, Broadway cor. 39th St.
Louis Mann in The White Hen

Criterion Theatre, B'way and 44th St.
The Tattooed Man

Daly's Theatre, 30th St. and B'way
The Belle of Mayfair

Empire Theatre, 40th St. and B'way
Ethel Barrymore in The Silver Box

Garden Theatre, 27th St. and Madison Ave.
The Ben Greet Players

Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain

Hackett Theatre, 42nd St West of B'way
Rose Stahl in The Chorus Lady

Herald Square Theatre, 35th St. and B'way
Widower's Houses

Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days

Hudson Theatre, 44th St. East of B'way
Brewster's Millions

Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville

Union Square Theatre, at 14th St.
Continuous Vaudeville

23d St. Theatre, near 6th Ave.
All Star Vaudeville

Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville

58th St. Theatre, at 3rd. Ave.
All Star Vaudeville

Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill

Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane

Lincoln Sq. Theatre, 66th St. and B'way
Charley's Aunt

Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse

Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire

Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us

Majestic, 59th St. and B'way
On Parole

Manhattan Theatre, 33rd St. and B'way
Mrs. Warren's Profession

New Amsterdam Theatre, West 42nd St.
Mansfield in Peer Gynt

New York Theatre, B'way and 45th St.
The Spoilers

Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide

Savoy, 34th St. and B'way
The Man of The Hour

Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer

Weber's, 29th St. and B'way
The Dream City and The Magic Knight

WANTED—A first-class woman to take charge of large dressmaking establishment. Salary and interest in business. Address "B" Box 12, Vogue.

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Established 1873.

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WHAT IT REMOVES

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The haggard, worn appearance, result of over-heated rooms and incessant glare of electric rays. The weary feeling in over-strained eye nerves and muscles.

MRS. ELMIA KINSMAN

Introduces with the Latest European Methods her Famous Remedies

Elmia Cream, 1, genuine tissue builder, restores contours and youthfullness - - - - - - - - $1.00, 2.50, 5.00

Elmia Lotions, 1 and 2, brace skin, refine coarse complexions $1.00, 2.50, 5.00

Sachettes whiten skin, for use instead of soap - $1.00 per doz.

For other Specialties, Booklet and Advice write

19 West 35th Street, New York (Tel. 6049-38th)

Note: In The New York World of January 27th

MARGARET HUBBARD AYER WRITES

an illustrated article indorsing the remarkable, successful methods as practiced by Mrs. Kinsman. In conjunction with her Unique and Rare Remedies these Methods are only and exclusively used in New York by Mrs. Kinsman.

The Sale and Exchange

DEPARTMENT OF VOGUE

is a medium of introduction for its subscribers

Have you some personal belonging or article of furniture you no longer care for? Offer it for sale or exchange to one of Vogue's readers and you will find the value of this department.

Private persons can make use of this feature of Vogue to promote their interests in a variety of ways.

Advertisements permissible under this column are limited to private individuals and not to regular business announcements, some of the Headings are:

For Sale
Wanted to Purchase
For Exchange
Teaching
Hand Work
Special Services
Positions Wanted
Wardrobe Specialists

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Dickinson.—On 13 March, at 47 East 30th Street John Howard, infant son of Howard C. and Mary S. Dickinson.

Lathrop.—Early Wednesday morning 13 March, 1907 James Roosevelt Lathrop, in the 63d year of his age

ENGAGED

Kennedy-Porter.—Miss Rachel L. Kennedy, daughter of Mr. H. Van Rensselaer Kennedy, to Mr. Frank Brimley Porter.

Knapp-Kammerer.—Miss Ida Knapp, daughter of Dr. Herman Knapp, to Dr. Frederick Kammerer.

Macy-Hare.—Miss Carroll Macy, daughter of Mr. Josiah Macy, to the Rev. Dr. Marmaduke Hare of New Milford.

Marshall-Hornblower.—Miss Dorothy Marshall, daughter of the late Frederick Panet Marshall, to Mr. George Sanford Hornblower.

Read-Cochran.—Miss Aimé Ewing Read, daughter of Mr. Nelson P. Read of Cumberland, Md., to Mr. Robert Davis Cochran, of Pittsburg.

WEDDINGS TO COME

Ashmore-Matthews.— 3 April, at the residence of the bride's parents.

Ballard-Powers.—10 April, Church of the Heavenly Rest.

Barnes-Barney.—10 April, at the residence of the bride's parents.

Borden-Steele.—10 April, Trinity Chapel.

Burden-Rives.—17 April, Grace Church Chantry.

Devens-Wetmore.—6 April, St. George's Church.

Douglas-Kountze.—4 April, St. Thomas's Church.

Hammond-Stevens.—8 April, Trinity Church, Hoboken.

Hatch-Violett.—3 April, at the residence of the bride.

Hoppin-Burlingame.—23 April, St. James Church.

Kinnicut-Tuckerman.—18 April, Church of the Incarnation.

Lawrence-Loew.—11 April, at the residence of the bride.

Lestelle-Neeser.—9 April, St. Patrick's Cathedral.

Morris-Coster.—6 April, at the residence of the bride's mother.

Ogden-Frost.—8 April, St. Thomas's Church.

Reese-Bliss.—16 April, Grace Church Chantry.

Whitman-McCook.—2 April, Fifth Avenue Presbyterian Church.

BRIDGE PARTIES

Bridge parties were given recently by Mrs. Winfield Scott, Mrs. Charles Gouveneur Weir, Mrs. Edward Knapp, Mrs. Gustav Amsinck, Mrs. Francis Dana Winslow and Mrs. A. Holland Forbes.

INTIMATIONS

Barker.—Mr. and Mrs. B. Devereux Barker have returned from their wedding trip and will be at No. 270 Commonwealth avenue, Boston.

Bonner.—Mrs. Paul Russell Bonner and her daughter, Miss Leonie Alexandre, have been stopping at the New Weston since their return from Europe, where they passed several months.

Chisholm.—Mr. and Mrs. Edward de Clifford Chisholm will pass the coming summer at Cedarhust, L. I., where they will occupy the house of Dr. Francis Wisner Murray.

Cutting.—Mr. and Mrs. William Bayard Cutting will give a luncheon for the British Ambassador and Mrs. Bryce, 22 March.

Day.—Mrs. Henry Mills Day has leased Mrs. William Adams' house at Lawrence, L. I., for the summer.

Fearing.—Mr. and Mrs. Daniel B. Fearing, who have been abroad more than a year, will return to Newport next month and open their villa.

Hopkins.—Mrs. Dunlap Hopkins has sent out invitations for a musicale on the evening of 4 April, at No. 119 West 48th Steert.

Hoyt.—Mr. and Mrs. Gerald L. Hoyt have returned from Stoutsbury, N. Y.

Ismay.—Mrs. Bruce Ismay will be the guest of Mrs. Gustav Amsinck during the remainder of her stay in New York.

Kountze.—Mr. and Mrs. Luther Kountze will sail for Europe in June.

Leonard.—Mr. and Mrs. Thomas D. Leonard, who are in Bermuda, will on their return, make their home at Morristown, N. J.

Schell.—Mr. and Mrs. F. Robert Schell are at Philadelphia, and expect to return to their New York home after Easter.

Smith.—Mr. and Mrs. James Henry Smith are in China. They will return to New York in May.

Van Alen.—Mr. and Mrs. J. Laurens Van Alen, who have been absent from Newport a year, are preparing to open their villa in June.

Whitney.—Mr. and Mrs. Payne Whitney are stopping with Colonel Oliver H. Payne at his country house in Thomasville, Ga.

RECEPTIONS

The first of the two receptions by the Colony Club took place on Thursday afternoon, 14 March. Present were: Mrs. William Jay, Mr. and Mrs. Frederick Havemeyer. Miss Annie Kountze, Mr. J. Douglas Gordon, Miss Callendar, Mrs. J. Borden Harriman, Miss Marbury, Miss Elsie de Wolf, Miss Ethel Barrymore, Mrs. Francis Dana Winslow, Mrs. Philip Lydig, Miss de Acosta, Mrs. Herman Le Roy Emmet, the Misses Hewitt, Mr. and Mrs. J. D. Jerrold Kelly, Mrs. Richard Irvin, Mr. and Mrs. Arthur Iselin, Mrs. Charles F. Roe, Mr. and Mrs. Henry Worthington Bull, Mrs. Charles Childs, Miss de Forest and Mr. Moncure Robinson. The second reception will be held today.

FOREIGN TRAVEL

Baltic.—Sailing Wednesday, 13 March: Miss F. Cassard, Miss M. Clark, Mr. and Mrs. Percy Cornelius, Master V. Cornelius, Mr. A. L. Hill, Mr. and Mrs. George P. Holman, Mr. N. Jacobsen, Mr. J. W. Jones, Mrs. L. H. Kuhn, Master F. V. Kuhn, Master W. H. Kuhn, Mrs. J. Armory Moore, Mr. J. Pierpont Morgan, Mr. Henry L. Morris, Mr. John S. Morse, Mr. George Mozart, Mr. McGilvray, Mr. and Mrs. F. A. McArthur, Mr. and Mrs. William McMillan, Mr. W. O. S. Maloney, Mr. Ernest Marshall, Mr. George F. Miller, Mr. J. B. Millett, Mr. C. N. Mills, Mr. A. H. Mitchell, Mr. G. E. Moberly, Miss Charlotte Palmer, Mr. J. F. Patterson, Mr. and Mrs. E. Martin Phillippi, Mr. and Mrs. J. S. Playfair, Mr. H. A. Phinney, Mr. Frank B. Reynolds, Mrs. Grace M. Reynolds, Miss Carolyn A. Reynolds, Mr. and Mrs. Nathaniel J. Rice, Mr. G. H. Richardson, Mr. E. Ries, Mr. and Mrs. E. W. Robinson, Mr. W. F. Robinson, Dr. D. E. Salmon, Mrs. Salmon, Mr. and Mrs. W. B. Sawyer, Mr. R. Ware, Mr. H. P. Watson, Mr. J. H. Wickham, Capt. Lawrence Weimer, Mrs. Robert Winthrop, Mr. G. L. Winthrop, Miss Emily Winthrop, Miss Kate Winthrop, Mr. George Woodburn, and Mr. I. W. Wright.

Savoie.—Sailing Thursday, 14 March: Countess Roger de la Vaulx, Miss Clothilde de la Vaulx, Miss Louis de la Vaulx, Mr. and Mrs. A. L. Audrain, Mrs. P. C. Biddle, Mr. Rene Chabannes, and Mr. Louis F. Chamonton.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Boston Symphony Orchestra—22, 23 Mar	C
Boston Symphony Quartet—22 Mar	M
Harlem Philharmonic Society—11 Apl	W A
Kellert—Violin recital—21 Mar	M
Kneisel Quartet—2 Apl	M
Lhevinne—Piano recital—17 Apl	M
Lhevinne (Mme.) Piano recital—23 Mar	M
Mendelssohn Glee Club—15 Apl	M
Musurgia Society—23 Apl	M
Olive Mead Quartet—11 Apl	M
Oratorio Society—26 Mar	C
People's Symphony Concerts—21 Mar	Cuh
People's Symphony Concerts—22 Mar	C
Rubenstein Club—18 Apl	W A
Shav—Piano recital—3 Apl	M
Snelling—Song recital—22 Mar	M
St. Cecilia Club—21 Mar	M
Symphony Concerts for Young People—30 Mar	M
Volpe Symphony Orchestra—14 Apl	C

PROGRAMMES AND NOTES

The final concerts this season of the praiseworthy organization known as the People's Symphony Concerts, Franz X. Arens, musical director, will take place at Cooper Union, Thursday evening, 21 March, and at Carnegie Hall, Friday evening, 22 March, at 8:15 o'clock.

Soloists: Frederick William Gunther, baritone; Henry P. Schmitt, violin. Programme:

Overture, Marriage of Figaro ..... Mozart
Symphony, No. 5..... Tschaikowsky
Toreador Song from Carmen..... Bizet
Suite from Carmen..... "
(a) Entr'acte, Act 2.
(b) Entr'acte, Act 3.
(c) Danse Boheme.
(d) Micaela's Aria.
(e) Overture.
Arranged for solo, violin and orchestra.

PAST CONCERTS

Richard Burgin, the fourteen-year-old violinist, gave a recital at Mendelssohn Hall, 16 March.

The programme comprised a concerto by Vieuxtemps, rondo Capriccioso by Saint-Saëns, concerto by Wieniawski, sonata by Bach, Gypsy melodies by Sarasate and a duet for two violins in D minor by Spohr. In this last number Burgin had the assistance of Mr. H. Dahmek.

Simon Buchalter gave a piano recital at Mendelssohn Hall 20 March. The programme included a sonata op. 57 by Beethoven; rhapsodie in B minor by Brahms; nocturne, etude and ballade by Chopin; humoreske of Buchhalter; silhouette by Nedbal, nocturne by Sgambati and scherzo-marsch by Liszt.

Mr. Rafael Navos, a Spanish pianist of distinction, gave a recital at Mendelssohn Hall Wednesday afternoon, 20 March.

The programme, which contained several novelties for New York audiences, was as follows:

Etude (Carrillon), first performance..... Liapounoff
Sonatina..... Ravel
Variation Serieuses..... Mendelssohn
Toccato and Fuga..... Bach-Tausig
Sonata, Op. 57..... Beethoven
Nocturne..... Chopin
Three preludes.
Fantasia F minor.
Idylle—Etude (Au jardin), first performance. Balakirew
Scherzo (first performance).
Nouvelle Melodie..... Rubinstein
Etude Symphonique (first perfomance)..... G. Pace
Evocation (first performance)..... Albeniz
El Puerto "
Etude, F minor..... "

N. Y. SYMPHONY ORCHESTRA PLANS

As the result of a meeting of the subscribers to the New York Symphony Orchestra Fund, held recently at the residence of Mr. H. H. Flagler, authority has been given Mr. Walter Damrosch to engage, on a regular salary basis, an orchestra that shall, after, beginning next October, shall be kept together for continuous rehearsals for at least seven months of every year.

This step is the long deferred outcome of quiet but determined work begun by Mr. Damrosch and his associates of the symphony orchestra four years ago. It means that New York will after this season have an organization of ninety-five disciplined artists who for the greater part of each year will meet almost daily for the cultivation of symphonic music.

With the beginning of next season it is intended to inaugurate a series of twenty additional Sunday afternoon concerts, which will be given in addition to the eight regular Saturday evening concerts. Mr. Damrosch and the members of his orchestra left New York shortly after the final symphony concerts (9, 10 March) for their usual spring tour through the country.

Mr. Damrosch has also been engaged to direct three music festivals at Louisville, Syracuse and Spartanburg. In each of these Mme. Gadski, who has already started off on a concert tour through the south and northwest, will be the principal soloist.

IMPORTANT OPERATIC ANNOUNCEMENT

With the final performances near at hand of New York's first dual grand opera season the air is simply rife with startling rumors as well as definite and important announcements concerning plans for the season of 1907-1908. Already Oscar Hammerstein, whose managerial fate literally still hanging in the balance only a few weeks ago, is to-day probably the most talked of

presario in the world. A few days ago I had a long conversation with Miss Murphy, confidential secretary to Mme. Melba. This lady stated that the famous prima donna placed the most absolute reliance in the managerial judgment and ability of Mr. Hammerstein and had decided to consign to him the exclusive conduct hereafter of her artistic affairs in this country.

This statement implies that in the event of the magnificent $5,000,000 opera house scheme—of which so much has been rumored of late—being actually consummated three or four years hence, Mme. Melba, who is one of the most enthusiastic supporters of the enterprise, will endorse Mr. Hammerstein as manager.

Miss Murphy informed me, by the way, that in contradiction of many newspaper statements the Australian soprano would probably take no financial interest in the new scheme as the full amount of capital could be secured without her assistance.

However, Gotham's new opera house is still far from being a definite proposition. I asked Miss Murphy if Mr. Hammerstein was worried about the Bonci affair. "Not in the least," was the reply. "Mr. Hammerstein is simply standing on his rights, but if he should lose Bonci, he can count in any event upon the services of Zenatello, who is the only tenor alive that can be compared to Caruso."

Favorite male singers like Dalmorès Bassi, Armonde Sammarco and Renaud have already been engaged for the next season at the Manhattan and among the prima donnas the same may be said of the popular Americans Donalda and De Cisneros, as well as of the fascinating new Carmen, Mme. Bressler-Gianoli.

But the most important announcement of all is that Mme. Nordica, who wouldn't hear of a contract with Hammerstein last year, has recently wired him from Los Angeles of her willingness to become a member of the Manhattan company next season, and it is also extremely likely that Mme. Schumann-Heink will be heard at the Thirty-fourth Street house next season.

The news in regard to Nordica and Schumann-Heink would seem to indicate that Mr. Hammerstein expects to give German opera during 1907-1908.

In that case we should have opportunities of hearing that admirable dramatic tenor Dalmorès in such rôles as Lohengrin, Siegfried and Tristan, which he sings in German as well as in French.

We learn finally that just by way of giving an especial éclat to the last four weeks of the current Manhattan season—after the Metropolitan has closed, the brilliant, if somewhat erratic Calvé has been engaged for eight performances and will effect her re-entrance here as Carmen 27 March. She will also be heard in Faust, La Navarraise and Cavalleria.

Mr. Hammerstein furthermore announced that he expects to make a specialty of opera comique next year, and with this end in view has recently engaged Miss Mary Garden a Scotch-American girl who has been the leading soprano of the Paris opera comique for half a dozen years. It is said that Miss Garden's services are rated as high as $1,800 a performance and that she will be heard at the Manhattan in Charpentier's Louise, Debussy's Pelleas et Mélisande and Massenet's Manon and two other operas.

Perier, the tenor, and Tidur, the basso of the Paris comique, have also been engaged for the Manhattan.

NOTEWORTHY NEW MUSIC

Joh. Peters.—Op. 3. Rheinlied. (Song of the Rhine.) English version by H. G. Chapman. High voice, D. E to A. Medium voice, B♭. C to F. Low voice, A♭. B to E♭. The Rhine always rouses the German to enthusiasm and gladsome melody, and these are the characteristics of this song.

Harry Rowe Shelley.—The judgment-day. Words by W. A. Lawrence. High voice, Dm. D to G. Medium voice, Cm. C to F. Low voice, B♭m. B♭ to E♭. A deeply impressive and majestic sacred song with sustained dramatic treatment.

The sunshine of love. Words by Anne P. L. Feld. High voice, D♭. E to G♭. Low voice, B♭. C to E♭. Eager vivacity and ardent feeling course through these melodious measures above a rushing and undulating accompaniment.

When the long race on earth is run. Sacred song with organ acc., from the cantata The soul triumphant. Words by Anne P. L. Field. High voice, A♭. E♭ to A♭. Low voice, E♭. B♭ to A♭. This is one of the most striking numbers of Mr. Shelley's cantata "The soul triumphant." It is especially available as a solo for church use.

Max Stange.—Op. 13, No. 1. Die bekehrte. (Damon.) Poem by Goethe. High voice, E. E to G. Medium voice, D. D to F. Low voice, C. C to E♭. A jaunty melody and graceful, with a pretty tra-la refrain.

Harriett Ware.—Moonlight. Words by Arthur Davison Ficke. Medium voice, G. F♯ to F♯. Through very simple means the composer has skillfully wrought a well-defined poetic mood in this song.

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design. Oil paintings and sculptures. Until 20 Apr.

Durand-Ruel's. Paintings by Maxime Maufra. Until 30 Mar.

Powell's. Water colors by Miss Amy Cross. Until 30 Mar.

National Arts Club. Exhibition by the Municipal Art Society.

O'Briens. Collection of Line Engravings by masters of the nineteenth century. Until 27 Apr.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists.

Brooklyn. Pratt Institute. Pictures by Jules Guerin. Until 30 Mar.

Boston. Copley Hall. Paintings by modern Scandinavian artists, under the auspices of the Copley Society. Until 31 Mar.

Boston Art Club. Exhibition of water-colors and pastels. Until 6 Apr.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. Until 24 Mar.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. Until 31 Mar.

Pennsylvania Academy of Fine Arts. Special exhibitions of paintings by Maria Oakey Deering; Paul Dougherty and Ernest Lawson. Until 23 Mar.

Worcester, Mass. Art Museum. Exhibition of water-colors. Until 24 Mar.

EXHIBITIONS TO COME

New York. Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr. Exhibits received 30 Mar.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Chicago. Art Institute. Annual of the Chicago Architectural Club. 29 Mar. to 21 Apr.

Art Institute. Annual Exhibition of American Water Color, Pastels and Miniatures. 30 Apr. to 9 June.

Pittsburg. Carnegie Institute. International Exhibition of paintings. 11 Apr. to 13 June.

Philadelphia. Pennsylvania Academy Fourth Annual Philadelphia Water-Color Exhibition. 1 to 27 Apr.

Washington. Corcoran Gallery. Annual of the Capital Camera Club. 30 Mar. to 8 Apr.

Worcester. Art Museum. Tenth Annual Summer Exhibition of Oil Paintings. 31 May to 22 Sept. Exhibits collected in New York, Boston and Philadelphia, 6 and 7 May, None received later than 15 May.

AUCTION SALES

New York. Silo's (Uptown) Paintings contributed by well known artists, for the benefit of the New York Throat, Nose and Lung Hospital. 27 and 28 Mar. On view from 25 Mar.

GOSSIP

THE jury of award for the International Exhibition of the Carnegie Institute, which is to open on 11 April, on the occasion of the dedication of the new wing, is composed of Messrs. Emile Claus, of Belgium; René Billotte, of France, and John White Alexander, Charles Hopkinson, William Merritt Chase, Ben Foster, J. Gari Melchers, Harry Oliver Walker, Irving Ramsey Giles and Miss Cecelia Beaux of America. The selection was by vote of the foreign and American painters whose works are now exhibited at the Carnegie Institute, and the jury will meet at Pittsburg in time to announce the winners of the three prizes, consisting of $1,500 and gold medal, $1,000 and silver medal and $500 and bronze medal.

In the prize cover competition recently held by the Woman's Home Companion, the first

(Continued on page 456—D)

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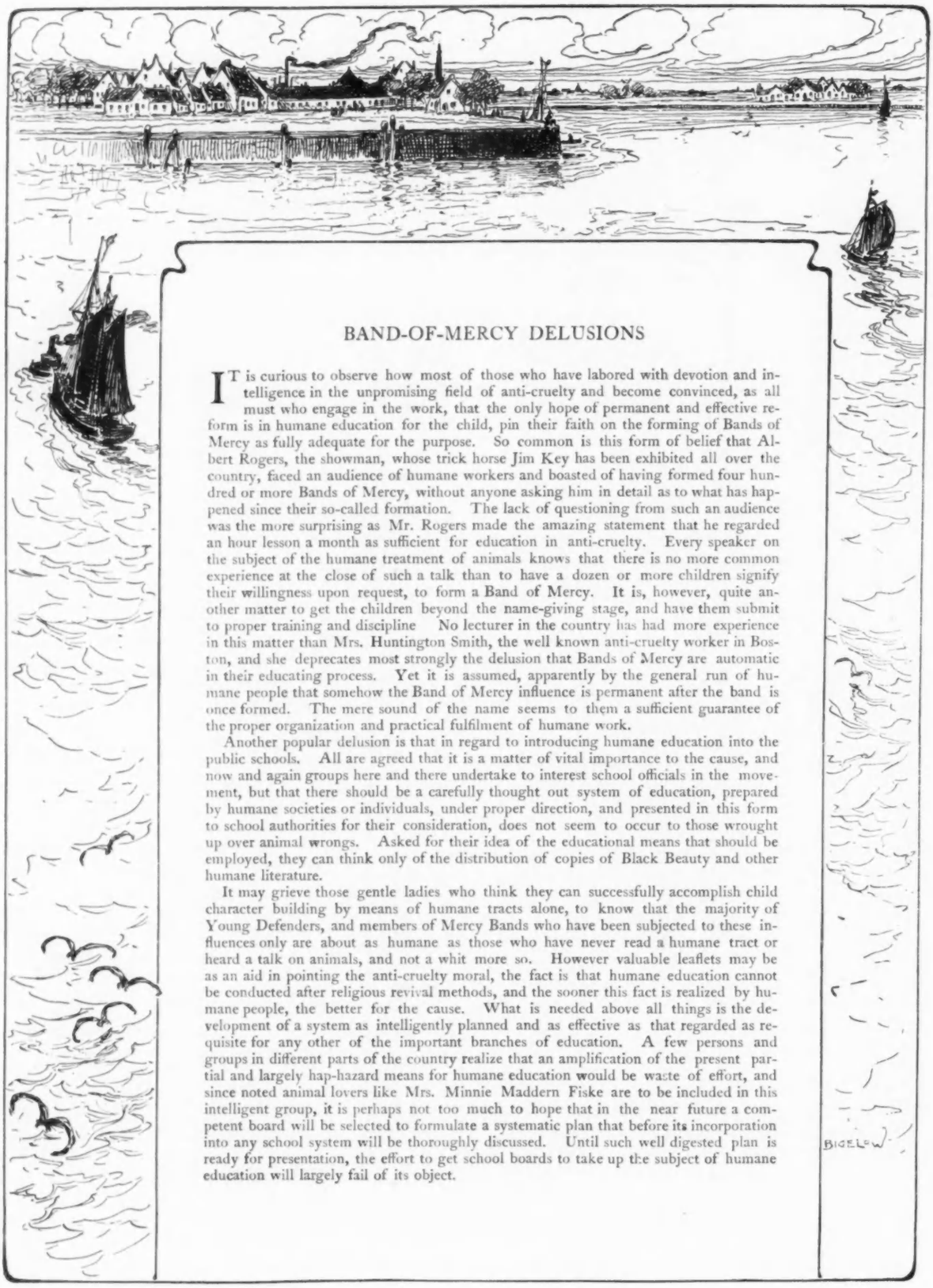


BAND-OF-MERCY DELUSIONS

IT is curious to observe how most of those who have labored with devotion and intelligence in the unpromising field of anti-cruelty and become convinced, as all must who engage in the work, that the only hope of permanent and effective reform is in humane education for the child, pin their faith on the forming of Bands of Mercy as fully adequate for the purpose. So common is this form of belief that Albert Rogers, the showman, whose trick horse Jim Key has been exhibited all over the country, faced an audience of humane workers and boasted of having formed four hundred or more Bands of Mercy, without anyone asking him in detail as to what has happened since their so-called formation. The lack of questioning from such an audience was the more surprising as Mr. Rogers made the amazing statement that he regarded an hour lesson a month as sufficient for education in anti-cruelty. Every speaker on the subject of the humane treatment of animals knows that there is no more common experience at the close of such a talk than to have a dozen or more children signify their willingness upon request, to form a Band of Mercy. It is, however, quite another matter to get the children beyond the name-giving stage, and have them submit to proper training and discipline No lecturer in the country has had more experience in this matter than Mrs. Huntington Smith, the well known anti-cruelty worker in Boston, and she deprecates most strongly the delusion that Bands of Mercy are automatic in their educating process. Yet it is assumed, apparently by the general run of humane people that somehow the Band of Mercy influence is permanent after the band is once formed. The mere sound of the name seems to them a sufficient guarantee of the proper organization and practical fulfilment of humane work.

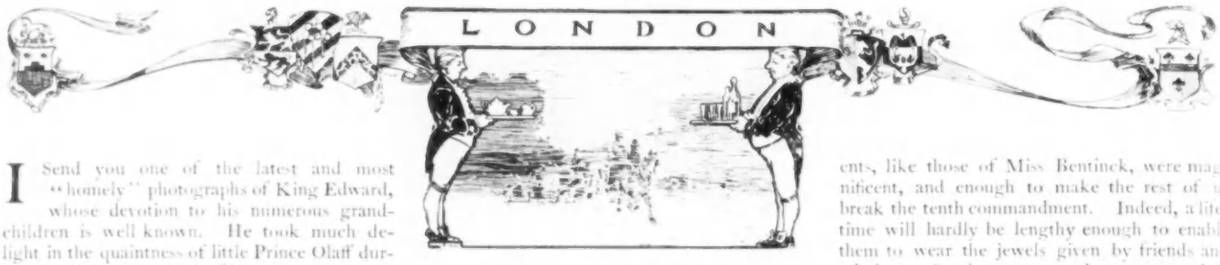
Another popular delusion is that in regard to introducing humane education into the public schools. All are agreed that it is a matter of vital importance to the cause, and now and again groups here and there undertake to interest school officials in the movement, but that there should be a carefully thought out system of education, prepared by humane societies or individuals, under proper direction, and presented in this form to school authorities for their consideration, does not seem to occur to those wrought up over animal wrongs. Asked for their idea of the educational means that should be employed, they can think only of the distribution of copies of Black Beauty and other humane literature.

It may grieve those gentle ladies who think they can successfully accomplish child character building by means of humane tracts alone, to know that the majority of Young Defenders, and members of Mercy Bands who have been subjected to these influences only are about as humane as those who have never read a humane tract or heard a talk on animals, and not a whit more so. However valuable leaflets may be as an aid in pointing the anti-cruelty moral, the fact is that humane education cannot be conducted after religious revival methods, and the sooner this fact is realized by humane people, the better for the cause. What is needed above all things is the development of a system as intelligently planned and as effective as that regarded as requisite for any other of the important branches of education. A few persons and groups in different parts of the country realize that an amplification of the present partial and largely hap-hazard means for humane education would be waste of effort, and since noted animal lovers like Mrs. Minnie Maddern Fiske are to be included in this intelligent group, it is perhaps not too much to hope that in the near future a competent board will be selected to formulate a systematic plan that before its incorporation into any school system will be thoroughly discussed. Until such well digested plan is ready for presentation, the effort to get school boards to take up the subject of humane education will largely fail of its object.

IN THE GARDEN

REPRODUCED FROM THE PAINTING BY GEORGE DEFOREST BRUSH

The original is included in the "George A. Hearn Gift" to the Metropolitan Museum of Art, New York.



(From Our Own Correspondent).

KING EDWARD INSISTS UPON CHILDREN BEING COURTEOUS—GOSSIP ABOUT SOCIAL NOTABLES—THE SUFFRAGETTES

I Send you one of the latest and most "homely" photographs of King Edward, whose devotion to his numerous grandchildren is well known. He took much delight in the quaintness of little Prince Olaff during the visit to England of his youngest daughter and her husband—the new King and Queen of Norway. His Majesty is no admirer of spoilt children, and always administers a mild lecture when they forget their manners, as even royal children sometimes will. Only a short time ago he gave Prince Edward, England's future King once removed, a "treat" by taking him in his motor to pay a call upon a lady well known in the social world. Prince Edward in his anxiety to secure the seat in the automobile next his grandfather ran out of the room with the briefest farewell to his hostess. Hardly had he reached the hall when the King called to him in a voice which no one ever dreams of gainsaying, "Go back, sir, and say goodbye properly to Lady ———. Thank her, too, for her kindness to you." Prince Edward, much abashed, did as he was told, and when he made his way into the automobile found that no further royal frowns awaited him to mar the completeness of the "treat."

KING EDWARD AND HIS GRANDSON, CROWN PRINCE OLAF OF NORWAY

The Prince and Princess of Wales have been sedulous in their attendance at the opera, and have occupied the King's box. The Princess looked charming the other night dressed in pearl-gray veiled in filmy chiffon, a small diamond ornament in her hair—hair that is really golden, soft in hue and texture, quite a different fairness from that noticeable in the abundant locks of Mrs. Walter Burns, who owns the blonde cendree description, equally beautiful in its way. Mrs. Burns, who was, until a few weeks ago, Miss Evelyn Cavendish Bentinck, is certain to be admired on your side of the Atlantic, for she is exceptionally pretty, with luminous grey eyes, fair coloring and graceful figure. People are still talking of her wedding and the flock of pretty children who followed her up the aisle. Two of them were Mrs. Lulu Harcourt's children, dainty mites on whom their uncle, the bridegroom, bestowed an affectionate smile after the ceremony. Prince Francis of Teck talked to one of the small bridesmaids while waiting for the bride to arrive, and the self-possession of the little thing was really amazing. She has not yet reached the self-conscious age.

The newly-wedded Lady Hastings, too, is an exceedingly pretty girl, who looks still as if she ought to be in the school room. She is tall, and her coloring is delightful with the regulation English-girl tints of light brown hair, blue-grey eyes and a very fair skin. Her presents, like those of Miss Bentinck, were magnificent, and enough to make the rest of us break the tenth commandment. Indeed, a lifetime will hardly be lengthy enough to enable them to wear the jewels given by friends and relatives. Surely never was there an age when matrimony received such solid proofs of encouragement.

LADY HASTINGS

BARONESS DE FOREST, DAUGHTER OF THE LATE LORD GERARD

Prince Arthur of Connaught, who has figured at so many weddings lately, is a great friend of Lord Hastings, and insisted on seeing him converted into a Benedict, as did Prince and Princess Alexander of Teck.

Parliament is in full swing, and various receptions have been given by great social leaders on behalf of the Government and the Opposition. The Countess of Portsmouth entertained for the former, while Lady Lansdowne's gathering for the opposition was, as usual, an event to dream about, a vision of fair women gowned in lovely raiment, wearing their most magnificent tiaras and all their orders, as is the custom at these political functions. Lady Lansdowne, who is still a beautiful woman, wore a black gown and lovely diamonds and pearls, with the badges of the royal and imperial Orders of Victoria and Albert, and the Crown of India on her bodice.

Landsdowne House contains a fine suite of reception rooms, and guests were received by Lord and Lady Landsdowne in the library, passing on to the ballroom, where talking went on fast and furious. Everyone seemed in excellent spirts and eager for the political fray. A month or two hence they will be tagged and dejected, owing to stress of social

(Continued on page 461)

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MRS. STUYVESANT FISH

LILLIAN KEMBLE

Lillian Kemble is playing the leading female role in The Man of the Hour at the Savoy Theatre. Miss Kemble started her professional career in German plays at Denver, subsequently appearing at the Irving Place Theatre at New York. She afterward starred in a stock company at St. Louis for two years in conjunction with Lawrence Hanley. Then came her engagement at San Franciso, where she was identified with the Neill-Morosco forces. Her appearance at Boston with the Castle Square Stock Company brought her new honors and paved the way to her present New York success.

FRANK GILLMORE

Frank Gillmore, leading man with Henrietta Crosman in All-of-a-Sudden-Peggy comes of a family of actors.

Mr. Gillmore made his first appearance on the stage as a boy of twelve in pantomime parts and later joined his uncle's company at the Vaudeville Theatre, London, appearing in Fascination. He made his first London success in Joseph's Sweetheart, and later played Malcolm to E. S. Willard's Macbeth. Charles Frohman engaged him to appear in his stock company with William Faversham. He played in all the light farces. He next played with Mrs. Fiske, and his work as Rawdon Crawley in Becky Sharp attracted wide attention. For several seasons he supported John Hare. Last season he made quite an impression as the minister in As Ye Sow. He was also the Colonel Graham of the original production of When We Were Twenty-One. This season he is playing the role of the Hon. Jimmy Keppel in All-of-a Sudden Peggy.

PEER GYNT

GOSSIP

The long and prosperous engagement at the Lyric Theatre of Sothern and Marlowe was brought to a close on Saturday last. These two experienced and popular players appeared in a large repertoire, every appearance being well received by the critics. An interesting circumstance in connection with the opening night of Richard Mansfield in Peer Gynt, was the presence in the audience of a number of playwrights. Among them were Charles Klein, Bronson Howard, William C. De Mille, Paul Kester, Mrs. Evelyn G. Sutherland, Channing Pollock, and Clyde Fitch.

Albert Chevalier, who has delighted vaudeville house audiences on both sides of the ocean, has decided to abandon the variety stage and try his luck as a legitimate. He has bought from J. M. Barrie and Charles Frohman the provincial and suburban English rights of Barrie's one-act play Pantaloon, in which young Barrymore won laurels last season. At Easter he begins a triple line, including the Barrie play named, another one-act drama called Atonement, of which he himself is the author and a musical piece in one act, called the Dream of His Life, for which he himself furnishes the words, the music being by Alfred H. West. The experiment of Mr. Chevalier will be watched with interest and if he succeeds, he will be the exception, for rarely is a variety actor successful on the legitimate stage.

The Spoilers, an adaptation of Rex Beach's novel, was brought out by Daniel Frohman in mid-March at the New York Theatre. Like the novel the play is founded on the conspiracy in which high politicians and judges combined with others to deprive the original and legitimate owners of valuable mines in Alaska, of their property. The hero is part owner of a valuable mine of which he had been deprived by the conspirators and which at the opening of the story he is struggling to regain. He falls in love with a girl who is the agent of his opponents, and he suspects her of tricking him. Her employers likewise think her false to their interests, and these double suspicions develop complications. There are more than thirty present in the cast.

Maxine Elliott is to play a month's engagement in New York soon, appearing in the Clyde Fitch play, Her Great Match in which she was last seen in New York. Miss Elliott is to spend the summer in Italy and when she returns in the autumn she will be seen in a new piece by Haddon Chambers. The Great Di-

PEER GYNT AND THE BUTTON MOLDER
Last Act Peer Gynt

PEER GYNT AND ASE
First Act

ALLA NAZIMOVA
In the First Act of A Doll's House

vide Company that has been playing so successful an engagement this winter at the Princess Theatre, made a rush journey early in March to Washington where it gave a single performance at the Belasco Theatre. One of the reasons credited to Mr. Miller, the manager, for this display of energy, was that Washington had rejected or been cold to the play before it had opened in New York, and the flying visit was by way of justification.

The fact that the Sothern-Marlowe Company gave, during its New York engagement, all of the plays promised with the single exception of D'Annunzio's Daughter of Jorio is being commented upon and the public congratulated that it has escaped a morally unclean play. Granted that D'Annunzio is a poetic genius, much of the charm and worth of his productions lie in the literary distinction of which they are largely shorn when they are translated from the original Italian, into other languages and only the dregs of unwholesome plots and situations are left.

Joe Weber and his company in Dream City and Magic Knight will leave Weber's Theatre on 23 March and go on an eight weeks tour of the principal cities east of Chicago. The plan is to return to the home theatre in the latter part of May, when the season will be finished with a new review now being written by Edgar Smith and Victor Herbert. The announcement of the sudden withdrawal of the company from New York has occasioned surprise as the Weber Company has been playing to the full capacity of the house all of the season. The tour has been decided upon in answer to demands from out-of-town managers, who want the productions brought to their theatres before the advent of warm weather.

HENRIETTA CROSMAN AND FRANK GILLMORE
In All-of-a-Sudden Peggy

HELEN WARE

Miss Ware is playing the role of Malena, the gypsy, in The Road to Yesterday. Earlier this season she was seen as Celia, with Blanche Walsh in the Kreutzer Sonata, and made a notable success in the part.

So great has been the demand to see The Rose of the Rancho with Frances Starr in the title role at the Belasco Theatre, that the manager decided in early March to give two extra matinées, one on the 14th and the other on the 21st (to-day) in order to permit suburban patrons additional opportunity to see this favorite play. The Road to Yesterday at the Herald Square Theatre has passed its one hundredth representation.—A dramatic event of importance was the appearance for the first time in the United States of the distinguished Italian actor, Ermete Novelli, who was seen in the Majestic Theatre, Boston in early March where he played a fortnight's engagement, appearing in Louis XI., The Merchant of Venice and King Lear. The plays are given in Italian.

While the Weber Company is touring this spring, their pretty home playhouse in Broadway will be engaged for Amelia Bingham who will appear there in a new play, The Lilac Room, by Beulah M. Dix, and Evelyn G. Sutherland, authors of the Road to Yesterday. Miss Bingham will take three of the eight weeks that the Weber Company are on tour.

The Girl in White, the play by Ramsay Morris, which James K. Hackett is to produce, has among the members of its cast Orrin Johnson, Henry Hyde, and Pauline Frederick. The play will have its first showing out of town on 24 March.—Arnold Daly, in the new military comedy, entitled, The Boys of Company B is to open the season, under the management of Daniel Frohman, at the Broad Street Theatre, Philadelphia on 25 March. The play will be brought here later to the Lyceum Theatre for a spring and summer season.

Peer Gynt, the Ibsen drama most lavishly produced by Richard Mansfield, at the New Amsterdam Theatre, has drawn crowded houses as it was bound to do because of the distinction of Ibsen and Grieg (who supplied the fascinating music) and the position occupied by Richard Mansfield on the stage of to-day. The poem even in its original form was not adapted for theatrical purposes and chopped up or more politely excised as it is with little regard to the retention of the best, it degenerates into a vehicle for the exploitation of the star, and of spectacular effects.

LILLIAN KEMBLE
As Dallas Wainwright, in The Man of the Hour, at the Savoy Theatre

LINES OF NEW MODELS IN GOWNS—SOME EXAMPLES OF MODISH SPRING COSTUMES—FLORAL HAT DECORATIONS—BUFF BATISTE EMBROIDERED GOWN

HAppily the same graceful lines are to be retained in all indoor gowns for the next six months, at all events. Skirts are long and full, and whatever the style of bodice the trend is of drapery over the shoulders which takes on innumerable forms, whether from bolero cape lines or from capes themselves or evolved from the over-sleeve, grown in some instances to half-length, and much wider than heretofore. Tabs, ribbons, loops, tasseled or not, enter into the pretty suggestion of hanging drapery on evening bodices especially where the character of the gown does not admit of the same shoulder movement seen in smart gowns for day wear.

SMART WAIST EFFECTS

The expression of the figure is carried to a fashionable perfection when the waist is small and the shoulders wide, and to obtain that result all smart gowns are fashioned. Guimpes and high chemisettes both have short or long sleeve accessories to match as an arm finish to the half-sleeve which holds its favor in general. Spring two-piece costumes promise an attractive air of jaunty youthfulness by reason of the variety of short coat styles, moderately loose, half-fitting, and of the basque genre, with open fronts and rounded corners turning quite to the hip line. These together with costumes of a more ceremonious character, where the skirt is carried up into a corselet. Above this the bodice is made to represent a short bolero, wide short sleeves, or none at all, or by its short-waisted lines suggests the Empire mode. These embrace the foundations upon which the dress movement of the Spring is to be launched into that of the Summer. If the corselet skirt is not adapted the gathered skirt takes its place without changing the movement described.

ORANGE AND BROWN RADIUM

An example in striped radium silk is apropos. In color an orange tan brown, finely lined vertically with a net rich in color. The skirt has a few folds overlaid as a bottom edge and is gathered to the waist, reserving a flat panel space at the belt in front. The front of the bodice is on the bias in bib fullness, while the back though full is drawn into a straight flatness. The neck is cut into a shallow U line showing a high chemisette of dotted Chantilly draped on the bias in folds. The trimming is hand-made and consists of an open net band on the nut brown shade in the striped line of the silk. This band has an applied design of the orange-tinted silk wrought on the net with a very fine match cord. It is made to trim the neck opening and to form bretelles back and front, and enter a brown silk draped belt well fitted and boned. This three-and-a-half-inch band, seemingly in one long sweep downwards appears again below the belt outlining a panel of moderate width to the bottom of the skirt. There are half-sleeves which have their low gathered fullness close to the under-arm line, thus making the drapery effect mentioned more or less Japanesque. As a cuff, four wired shaped pieces of brown silk, one overlapping the other and lined with the orange-tinted silk. At the bend of the arm these four pieces overlap very closely and being drawn out to their full width at the middle top of the sleeve they rest very near the shoulder in an outward curve. A very charming gown it must be admitted. Nothing was in better taste than the brown bell hat of brown crin trimmed with pale yellow and brownish yellow roses well intermixed with soft green and orange-yellow foliage, the entire top of the hat from the brim all round being shrouded in brown maline. A stole of white ostrich curled upon brown marabout gave an exact idea of the charm of the toilette when worn.

GOWN OF EMBROIDERED BATISTE
See "What She Wears"

GRAY VOILE COSTUME

Very nearly the same lines were copied in a pearl gray voile, yet gave no hint at first glance. The long skirt was hemmed and a light piece of embroidery in the gray silk at once was to be recognized as a style of trimming exclusively of this season's modishness. Where the net band trimming was used in the silk gown hand embroidery in self tones produced a delightful effect. The wearer had ordered a gray Maline hat with brim upturned on the sides and a trimming of sweet peas in several shades of pink and pale buff. One of the fashionable flower selections much in demand. Flowers, by the way, dominate this year. They are used without stint in trimming hats of all shapes, in fact, that particular abundance is the feature so strongly in vogue the small flowers coming in for extra choice as a consequence. If one color in millinery claims distinction this season it is a lavender-blue, one of the Gobelin shades that never fails to be admired. It is a capital foil for most of the bright colors and admirable in its combination with white. A revival that is most pronounced colors is those old style buff so delicately soft and so generally becoming. It blends with apple green and pale blue.

RECEPTION GOWNS OF THIN MATERIAL

Smart women are following the French custom of wearing the sheerest of transparent gowns, crepes, mousselines, and nets on their reception days. English women of the same smartness in dress do the same. Consequently the fashionable world are all agreed on this departure. No one can attempt this genre without having the most willowy slenderness as the skirts are all extremely sheer and though full

cling to the figure at the least movement. Many of the mousselines are embroidered with surpassing beauty. The bodices are draped and often crossed in front and in the back also, the various styles of neck openings affording the wear of neck jewels of great beauty, while others have the openings filled in with very high neck lace chemisettes of great beauty and value.

FROCK OF YELLOW CREPE DE CHINE

A reception gown of corn yellow crepe de chine worn by one of the winter brides gives a fair example of what has been the wear on such occasions by young matrons. The long skirt had cross-bands of white Brussels net, braided with a very narrow braid to match the crepe, intermingled with silver braid equally narrow. Between the two cross-bands, the one on the bottom being nearly a half-yard in depth was a tuck on the crepe de chine, while above the second braided band, which was one third the width of the lower one, another wide tuck of the crepe had been run, both tucks being pressed into a perfect flatness. The half-low crepe bodice was draped with a bib-like fall of Flanders lace placed over a crepe border braided in silver with a small edge of white marabout showing beyond the braiding. The same marabout with white tulle drapery finished the top of the collarless neck which had for ornament four strings of choicest pearls. The half-sleeves were of two flounces of Flanders lace, but each had a drooping band of crepe braided in silver, on the ends of which were buff silk tassels with stubby silver heads netted on prettily. The frou-froutage of the drop skirt was in the same tone of yellow and in its fullness supported the skirt bands to a charm. It is important to add that the lace sleeve flounces were also edged with the same narrow marabout finish which gave to the extreme slenderness of the wearer a more becoming advantage than to a figure better developed. Usually tulle neck and sleeve draperies answer better than aught else to give the right sort of finish.

Evening coat of pale blue moire combined with self tone chiffon cloth which is used for the plaited sleeves and ruffles, and as the accordion plaited lining of the coat. The vestees are of Clones lace, continued from the Medici collar, which falls back over the graduated plaiting, and is wired to remain in position.

GOWN OF EMBROIDERED BATISTE

As an example of an exquisitely fine embroidered batiste gown the one in this illustration is pre-eminently lovely. The batiste is in the fashionable buff shade, the embroidery in white, and the skirt border paneled into reversed arches which give to the figure both slenderness and hight. Each sleeve top has a broad epaulette design the embroidery of which is most effective. Note the two slender bodice panels in ladder-like sections which are set into a fine Cluny lace chemisette ending in three tabs of the same lace which hang independently over the round full bodice. Deep cuff-bands of Cluny give a corresponding smartness to the sleeves and emphasize the softness which this beautiful lace never fails to give. The white crin hat is trimmed with white primroses, their centres starred with yellow, and showing a tender green intermingling of the natural foliage. The primroses cover the top of the hat and overrun the hat's brim on side-front, where a white tulle bow adds to a bewitching crisp freshness. An embroidered parasol to match the gown in color, and in fabric, is a smart accessory.

GLIMPSES

THE—

Younger members of a family if they show any musical talent are inclined now to choose some portable instrument rather than the piano. Not that pianos are losing favor so much as that the standard of piano music has advanced so high that no one cares to hear it unless played by professionals of note or by amateurs who rank very nearly as high. Boys and girls in large numbers have taken up the violin, cello, and lute, while only a few hark back to banjo, zither, guitar, and mandolin. Home music represents, even in families of cultivated tastes, usually nothing better than the rag-time quality which is destructive to both taste and ear. In spite of the fact that in public the best music draws a large attendance of music-loving people, the same audience in their home life with few exceptions live contentedly as strangers to it.

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THE DEEP SEA, BY WALTER L. DEAN

NORTHEAST HEADLANDS, NEW ENGLAND COAST, BY CHILDE HASSAM

NOTABLE PAINTI
OF THE CO

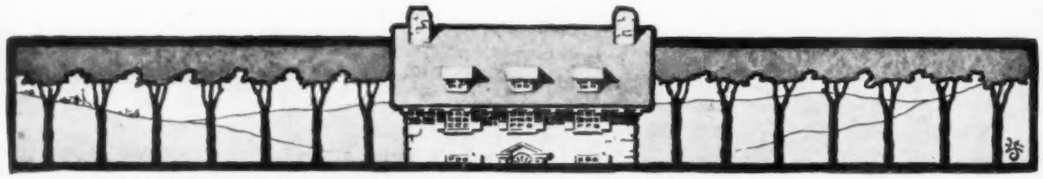
SEE

WILLOWS, BY H. W. RANGER

MAY NIGHT, BY WILLARD L. METCALF

PAINTINGS AT THE RECENT EXHIBITION
THE CORCORAN GALLERY OF ART

SEE ART NOTES, PAGE 440—C



ARCHITECTVRE·AND·FVRNISHING

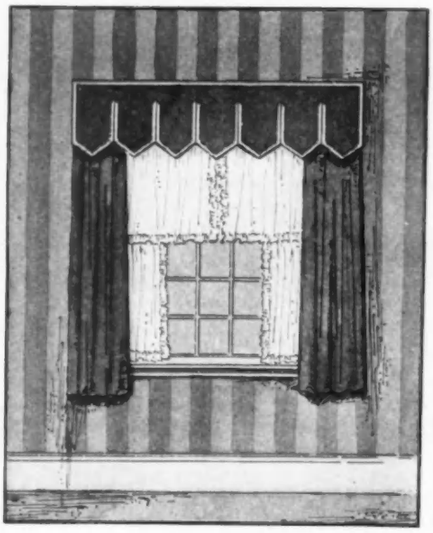
CONDUCTED BY JOSEPHINE WRIGHT CHAPMAN, ARCHITECT

WINDOW AND DOOR DRAPERIES

THere is no one feature in the furnishing of a room which is so important as the draperies. It is these more than anything else which give character to their surroundings and that make an otherwise commonplace room look home-like and individual. The success of the draperies depends a great deal on their being hung correctly, but alas, this is a matter of which the average housewife thinks but little. How often do we see expensive lace curtains hung on a heavy brass rod with rings, placed outside of the window casing, to take the place of heavy over-draperies. The result is absurd, for these thin lace curtains should be used only as sash curtains and hung inside the casing near the sashes. The heavy poles outside of the casings are only suitable for over draperies. Over draperies, by the way, are a desirable addition to a room and they should be of some heavy material and harmonize in color with the color scheme of the room. These are usually hung outside the window casing, though if one has particularly good woodwork which it is designed to show up, they may be hung inside the casing. If the window is recessed and reaches to the floor, the draperies should also reach to the floor. There are other cases and some styles of draperies where the latter should only reach three or four inches below the sill. If the window is very narrow and a broad effect is desired, this may be accomplished by carrying the drapery pole, eight or twelve inches beyond the window casing. In this case in order to cover up the discrepancy there should be a valance board across the top as long as the drapery pole.

The illustration show several styles of window draperies.

No. 1 is a treatment for an elaborate drawing-room window. The hangings are of a Genoese or any other short pile silk velvet edged with dull, gold galloon and finished at the edges with dull gold bullion or silk bullion fringe to match. The valance may be as elaborate or as simple as one wishes, the choice should depend of course on the elaborateness of the rest of the furnishings. Various designs of embroidery appliqué or bonnaz may be used, combined with the dull gold galloon. The valance should be edged with the same bullion fringe to match the curtains. Portieres to match these window hangings may be carried out with the same material, with or without a door valance or with the window valance design appliqued on the top of each portiere to carry out the general design of the hanging. In a strictly Italian scheme, Italian or Spanish filet lace is most appropriate for sash hangings for this widow; but a thin silk edged with a very narrow width of the same dull gold galloon is also in keeping. These curtains must be hung next to the glass.

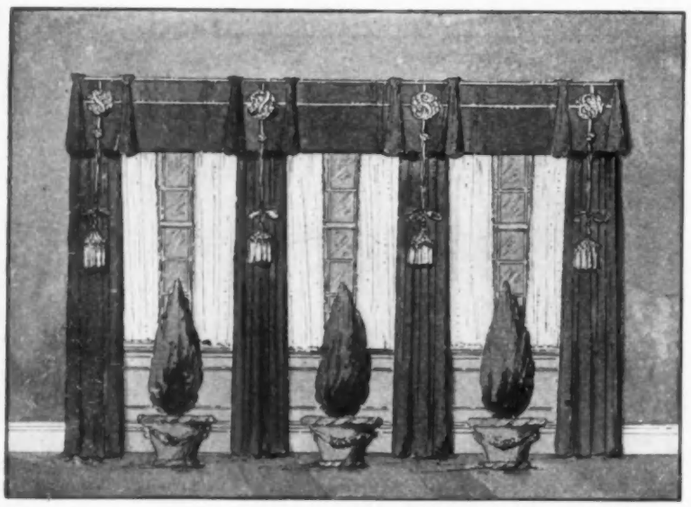


NO. 2. AN EFFECTIVE DINING ROOM WINDOW

Illustration No. 2 shows a simpler treatment especially suitable for a dining-room. The hangings may be of either linen, wool or cotton material, of a color harmonizing with the room. This style of drapery is particularly appropriate with white wood work and Colonial feeling. The curtains are edged with white or cream mohair braid, one inch wide and finished at the corners with a simple design. The severe valance is stretched on a cornice lath or valance board across the top of the window casing, and trimmed with the same braid as the hangings. The valance should be interlined with buckram or butcher's linen to give a stiff, boxy effect like the old-fashioned lambrequin. Sash curtains in unbleached muslin for both the upper and lower sash will be appropriate when using cotton or linen overdraperies. When the rest of the room is more elaborate, these sash curtains may be of silk or pongee. An edging of silk Tom Thumb fringe or a two-inch hem couched down with heavy silk floss will give them a finish.

Illustration No. 3 shows another style of valance with curtains reaching to the floor.

Illustration No. 4 shows a treatment for the conventional two windows which are a problem in the furnishing of the drawing room in so many of the older houses. These windows are awkward to decorate because they not only give extra height to the already high ceilings but leave a space between which is difficult to utilize and cuts that end of the room into three even spaces. One may use a broader treatment and think of the whole end of the room as one large triple window. This can be accomplished by placing a mirror between the two windows, taking pattern by the French who place mirrors in unexpected places with charming effect. This mirror gives the illusion of a third window to complete the three. The muntins or divisions of the two real windows must be copied on the mirror. As seen in the illustration, the same woodwork is carried out below the mirror as is used below the windows. The whole can now be hung as if it were a triple window. The illustration shows a valance design with appliqué galloon and tassels. These embellishments may be in bullion, wool, or cotton galloon, leather or embroidery. The draperies proper are to hang straight to cover the window casings and part of the mirror so as to carry out the illusion. The valance is carried across the three windows with box plaits so arranged as to carry out the proper proportions of the whole. As the overdraperies are more or less elaborate in their trimmings, rather plain sash curtains in scrim, fine fancy net or muslin should be used over the mirror as well as over the real windows.



NO 4. A SUCESSFUL TREATMENT OF THE CONVENTIONAL TWO WINDOWS IN THE DRAWING ROOM OF THE AVERAGE CITY HOUSE

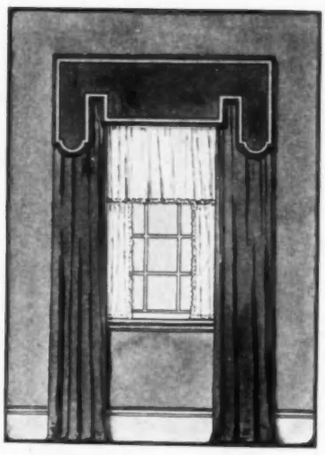
Readers of Vogue inquiring for names of shops where articles may be purchased should enclose self-addressed stamped envelope.

THIS DEPARTMENT

IN order to make this department wholly practical and helpful, in an individual as well as a general sense, Miss Chapman will be glad to answer questions and offer suggestions to all inquiries that come under the following headings and which comply with the rules.

THE ARCHITECT

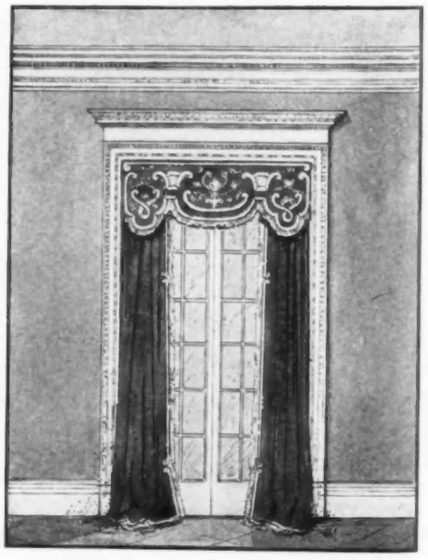
[NOTE.—Inquiries may be made in regard to certain details or alterations of rooms, verandas, mantels, houses, etc., and should always be accompanied by a photograph or sketch. A charge of from $2.00 to $10.00 is made by Vogue for each plan and suggestion furnished, according to the work entailed. Questions and answers are subject to publication.]



NO. 3. SIMPLE WINDOW TREATMENT

THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to interior decorating, such as the treatment of permanent woodwork, doors, lighting fixtures, hardware, painting, papering, etc. A charge of 50 cents is made by Vogue for each room described, and ten cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]



NO. 1. TREATMENT FOR AN ELABORATE DRAWING ROOM WINDOW

NEW STYLES IN MOURNING MILLINERY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 440—A

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

TAffeta sunshades appear in an endless variety of color and are to be seen not alone in the severely plain models but are promoted to first place in favor among examples which are thickly embroidered in new methods and cut after the latest fancy. These last I shall speak of later for they belong in the more expensive class, and for this week's sketches we have chosen parasols that combine smartness with moderate cost.

Frames are much more bowed than heretofore, reducing consequently, the spread from tip to tip. This point distinguishes all this spring's novelties, the dome being deep and high. The tone chosen in this accessory of a costume adds or detracts rom its effect and tones and finishes as nothing else will. The colors used for parasols are interesting. A new green is christened pimola and is strong in its leaning toward brown; in fact one may dub it brown as rightly as green. Empress is the title given to what we once called navy; geranium designates a pink mauve, while apple green, salmon, flame color, orange and coral are equally used with the standard pinks, blues, champagnes, mauves and reds so that one has an unrestricted field from which to choose. Checks, stripes and plaids are not to be overlooked, and one must mention also the tiny flowered silks, small blossoms, overspreading a field of solid color which promise to be carried much with figured organdies and muslins.

CHECKED SILK WITH CRYSTAL HANDLE

Nothing is more chic than the style mounting depicted in the first drawing. A gold band joins the handle proper to the white enamel stick. Over the frame is spread a white taffeta striped in dark blue with satin bands of the same which serve as border and about the ferule. Black and white checks come in this model with either pink, blue, violet or green as embellishment. It can be ordered also in plain colors, with which the crystal is most effective. Price $5.00.

BLUE TAFFETA EDGED IN GROS GRAIN

The second sketch reproduces a sunshade of sombre hue, dark blue is its color, which in combination with the heavy painted porcelain handle accomplishes a most artistic result. In color the latter shows a mingling of green, gray-blues and pinks in an indistinct little landscape. The tips are gold, the length of the green enamel stick greater than in most of this season's showing, which are medium hight. Almost all colors are procurable in this sunshade, the pale colors being mated with a light natural wood.

SCALLOPED TAFFETA IN LIGHT BLUE

On the edge of the model reproduced in the third illustration straps of silk are laid on to overlap slightly, a simple and successful arrangement. All light shades are to be had in this, a parasol of very superior make and finish. The knotted handle is tinted just a little, to suggest the color of the silk it goes with. Price $12.50.

NOVELTY FRENCH HANDLES

Three of them appear in the fourth sketch, and are very fashionable for use with one's less elaborate gowns. The concetts cleverly conceived, excellently carved from wood and painted, give much individuality as mountings.

The crook of the bamboo stick represents three kitten's heads in browns and grays with a toy spring at the back which sends out three little red tongues when pressed. Price $6.00.

The duck's head, in green and blue, tops a rod of green enamel and is a handsome and smart handle. It costs $7.00. The mushroom at $3.50 is designed for use with brown, tan or champagne color. A fourth fanciful example not shown here, has its top covered with a group of hound's heads, and is known as the kennels handle. It will appeal to the lover of dogs, for the reproduction is distinctly clever.

TWO HANDSOME PETALED PARASOLS

This is the shape in which the art of the Parisian manufacturer is exploiting itself and we cannot say too much in praise of the beautiful

parasols shown in it. Embroidery is combined with it either in ribbon velvet or chenille, (two mediums that mark the exclusive importations) or, else in shaded silks of high sheen. An exquisite one in coral taffeta has its lower skirt or flounce in large wide scallops, the upper one curved more narrowly. On the extreme edge is placed a chenille cord, with small knots just inside while large dots in two shades are embroidered some three or four inches towards the centre. A pink quartz handle completes this beauty for which $42.50 is asked. Another on the same order is on a frame of silk muslin, a silk ball fringe pendant from its double scallops. It costs $49.50. A deep cherry handle provides a bold contrast. These parasols are entirely hand-made, the frames covered with taffeta.

APPLE GREEN EMBROIDERED

Much bowed is this double sunshade, in which an inner lining of bolting gives a moiréd appearance to the taffeta above. Both fabrics are edged in a silk fringe, and as they are unjoined at the edge the parasol has a fascinatingly airy look. The hand-work, in dull and light green is charming, and the stick is a handsome piece of snake wood, inlaid with a flowery scroll of gold. It is well worth $67.50, the sum at which it sells.

INEXPENSIVE PLAIN TAFFETA SUNSHADES

With natural wood handles sell at any price from $2.95 up, and are in quality warranted to withstand a season's wear used with ordinary care. All the newest colors are procurable at this price which affords as wide a range of choice as the higher priced examples, so that one may have simple accessories of admirable aspect if the exclusive novelties are prohibitive.

MODERATE HAND-MADE MUSLINS

In many respects the ready made heavy gown or suit is far more satisfactory than one of thin material, for since the latter must count on either tubbings or cleansings its usefulness is handicapped by the poor laces and careless stitching so often found in its make up. But hand-made frocks are, as a rule, exorbitant in price and we have resigned ourselves to a certain amount of tedious repairing to summer dimities and linens after each washing. This season two clever women who have had much experience in the handling of extravagant gowns are bringing out a new line of models, copied from a French original, in which the materials and laces are of the best possible quality, every stitch put in by hand and yet at a cost to the buyer of but forty dollars. Such an enterprise finds an enthusiastic reception from women of discrimination and fastidious taste. A dotted swiss in white was shown me, made princess, with a set of wide tucks about the bottom of the skirt, each headed by a Valenciennes insertion. The same lace was put girdle wise at the waist and used as trimming of the bodice. Handkerchief linen frocks are offered also at this price, bewitchingly fashioned with inset bands of colored linen between lace, a treatment that hallmarks many of the best importations this year. The insertions run around the skirt, and are placed on the waist vertically in a group of three. Imagine how lovely this is carried out in pale blue, nile green, mauve or pink. If one prefer all white it is as always good. Such a gown will proclaim itself at once of a refinement and daintiness quite out of the common, and will give an astounding amount of wear.

THE NEWEST BAGS

show no marked deviations from those of the past season, but are still distinguished by certain characteristics. The size, except where a large receptacle is specially required, is less exaggerated, and leather strap handles have quite taken the place of chains. Many have the sides carried up in detached flaps, hiding the frame and clasp. In such the upper edges are curved rather than square, the bottom of the

bag alone showing sharp angles. Ecrassé leather, the high glazed finish, is popular and comes in all the bright colors so suitable for wear with spring frocks and light linens. Red, green and blue are procurable in this make and the style just mentioned at $7.95 in a nine inch size. Larger measurements sell for $8.95 and $9.95.

A lovely gray ecrassé bag with an addition of vanity mirror and puff packet, with white on the inside, sells for $13.50. Buffed alligator is a new manipulation of that durable skin which is now very fashionable in shopping bags. It is paled to a light tan and is almost white in places. A good-sized example in this leather sells for $13.50.

CHECKED WORSTEDS

52 inches wide, at $1.50 a yard, are superior value for smart walking suits.

PLAID BROADCLOTHS

are growing more popular even than when they first appeared in the autumn, and are very effective in lighter combinations for summer wear. The spring weight cost $1.75 and upwards.

SHIRT WAIST WITH HEM-STITCH BRAID

Quite new is this insertion, in idea after the ladder stitch Irish crochet that is so much used on high priced blouses. This reproduction is very attractively dispensed in a new linen model, in which it appears in two lengthwise rows on either side of the front. It gives a variation from the absolutely plain shirt without changing its character. Price $4.00. Link cuffs and linen collar are the accessories.

EARLY SPRING MODELS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 440—A

PARIS

(From Our Own Correspondent)

CAMEO CRAZE—WEDGEWOOD BUTTONS SCARCE AND IN DEMAND—SPECIALLY DESIGNED JEWELRY FOR PARASOLS AS WELL AS PERSONAL ADORNMENT—TEA GOWNS SEEN ON STAGE—PEACH COLOR CLOTH GOWNS—AN INDIVIDUAL BUT STILL FASHIONABLE GOWN OF GREEN MOUSSELINE

THE great vogue of cameos in the last two years has not only put the price up, but has caused the "antique" shops to occasionally expose a set of them that is of dubious authenticity. The days are no more when one can find in dingy, out-of-the-way curio corners a parure in the original settings, and that one may buy for the weight of the gold; though I do know of one amateur of these lovely carved shells who unearthed a bracelet recently, composed of seven cameos representing the rise of Phoebus Apollo, followed by Aurora and her procession of maids driving horses, goats, lions, and dolphins hitched to their chariots. These cameos were set in gold, and she acquired them for as many francs as they are worth in dollars. Fancy the headdress they will make!

I have an idea that in another few months the same condition will attack the market in old Wedgewood buttons. Someone has discovered what has long been forgotten outside the world of connoisseurs—how superbly beautiful they are and how rare, and the search has begun. An American went home a while ago carrying twelve of these buttons, which he had obtained for twenty cents apiece!

In the museums these buttons hold an honored place among the porcelains of many countries and many ages. The delicately sculptured, classical, white porcelain figures on the rich blue ground are sometimes set in narrow rims of copper, about which in turn there is a wider rim of chiselled mother of pearl. Four such buttons would glorify a gown of mousseline and lace. Rarer are the Wedgewood buttons having a ground in black or in a soft yellow, but they may sometimes be found.

Wedgewood medallions, large and oval, were mounted in Josiah's days in sparkling cut steel, and splendidly decorative were they as belt buckles and cloak clasps, the design of the porcelain being sometimes a portrait, sometimes an allegorical group. A lovely ornament in cut steel and Wedgewood, which was originally probably a chateline or a watch fob, has been remade into a necklace. It consists of a large oval blue and white porcelain medallion set in cut steel, and from which hang pendants, chains of cut steel with an occasional blue and white Wedgewood bead, each chain finished with a steel bead tassel. There is no reason why one should not be able to have a similar ornament made, especially in Paris, where there are so many artists who are not only sculptors but who are skilled in many artistic crafts, in pottery, goldsmithing, etc.

I know an artist here who is a painter by profession, and a tinker of precious metals, woods and jewels for the love of it. And he is not the only one. Many a mondaine of wealth and taste has constant orders in the hands of such artists for the exquisite little bijoux she likes to have around her. First she will give an order for a set in tortoise shell and gold for this summer's lace parasol. A long handle of blonde shell peppered with specks of gold, a gold-flecked knob for the other end of the stick, and,—relic of 1860,—a ring, also of shell, fastened to the frame by a long fine gold chain, which is threaded with small round shell beads.

Copied from a similar 1860 parasol set is a stick, knob and ring in sculptured gold encrusted with amethysts, the gold chain that guards the ring being studded with amethysts as well. Some of these parasols copy the Eugenie period so far as to have the hinged handles and the lacey flounces of Tuileries days, the ribs being silk-covered and invariably tipped of course, to match the general scheme of ornamentation.

Another mondaine whom I know has a fad for thimbles, and an old-fasnioned tapestry frame with quaint work in progress rests by her boudoir fireside, at which she makes a pretense of working occasionally. Anyway, she has thimbles that would tempt anyone to work, an ivory thimble with a carved gold rim, one in mother of pearl with two circlets of gold at its base framing a gold band on which her name is graven, another in old Dresden porcelain having a German motto running about it. And apropos of German mottoes, that makes me think of a pair of garters that have just been made for a honeymoon present, round garters, of course, nothing else looks quite as coquettish, to be worn with the morning negligés, before the hour for the complicated harnessing that accompanies the tailor-made gown. The elastic of this garter is encased in a band of fine pale rose colored linen on which is embroidered in cross-stitch and in deeper rose, this motto,—one line of the verse on each garter, its lettering in quaint German style and entirely covering the space,—

"Iris vous destine mon coeur,
L'amour pour faire mon bonheur."

The back of the casing is in ivory satin ribbon, forming a little shirring above and below the embroidered band, while at the side there is a quaint, perfectly square necktie bow made of pale pink satin ribbon with a tricot edge, placed up and down and huge in size, its bulkiness accentuating the finesse of the knee it clasps.

Such adorable togs as I saw at the première at the tiny smart little theatre Capucines the other night! The new straw hats that appeared were simply huge, placed on the back of the head so low that the nape of the neck was entirely concealed. In front, and particularly over the temple, the brim is very narrow and is raised high above the head to show the wavy hair. One of these hats was in fine black straw, with a crown very ,very high, very, very small, and the same size all the way up, like a little tower, and standing vertically on the top of the head with no reference to the general slope of the eccentric brim. About this crown there was laid a black ostrich plume, snail fashion, which ended in a long uncurled ostrich fringe, falling in a shower back of the ear to the shoulder on the side on which the brim was raised. Under the brim nothing was used as decoration save great waves of hair, but on top above the face there was placed a bunch of small satin ruddy apples, made of painted satin, in delicate faded peachy colors, surrounded by a stiff little bunch of green taffeta leaves.

The pouting Mlle. Thomassin in Michel Provins' clever little comedie, "Le Grain de Sal," wears such a dream of a teagown. It is quite the latest word. First there is a simple little Empire gown of white mousseline de soie gathered under the bust by its ceinture of gold embroidery in a Greek key pattern, this embroidery also circling its decolletage, finishing its elbow sleeves, and hemming its trailing skirt, which hangs softly over an Empire foundation of white China silk trimmed at the hem only with a flat band of satin ribbon, giving no flare, no other underskirts being worn. Over this robe was thrown two very wide scarfs of palest pink crepe de chine, striped longitudinally with Valenciennes lace, and finished on each end with deep pale pink silk fringe mingled with tiny gold pendants. These scarfs were thrown over each shoulder, plaited softly, passing under the belt both back and front, and falling to the floor, fastened lightly in place here and there. In her hair she wore a huge full blown rose and a string of pearls braided in and out through coils, waves and puffs, making a large circumference of her dainty head.

A charming afternoon gown in this play was of peach-colored cloth, its skirt scantily plaited and of course short and round waist, and, equally of course, having a kimona sleeve. The gown was decorated with a bretelle of old ecru filet lace, which did not meet in front, and which behind, passing under the ceinture, reached the tip of the train. The belt was in ecru wool canvas embroidered in cross stitch in faded rich colors, and placed loosely about the figure, buckling at the middle of the back between the lace ends a hugh cameo. Her long gloves were in peach-colored suede the exact shade of the gown, and her shoes were also of peach-colored suede with cameo buckles.

A well-known mondaine, who is also a novelist, Mme. Delarue-Madrus, appeared in such a beautiful gown the other afternoon, a gown that so little bent the knee to fashion's present dictates, and yet was so subtly "in" the fashion, that it is worth recording. It was a delicate almond green mousseline de soie draped across the shoulders in the blend of the Greek and the kimona which is in vogue to-day, forming a drapery under the arms, and drawn in folds into a short-waisted belt of almond satin-covered with embroidery in delicate but bold colorings, this belt fastening behind with a bronze buckle of a greenish patine; the drapery was drawn on top of each shoulder through a bronze ring. The mousseline skirt was weighted at the hem by a band of embroidery like that on the belt. A guimpe, cut into a square at the base of the throat, was of gold and silver brocade, embroidered and re-embroidered in the same silks used on the green satin bands, and long, rather close, but not tight, sleeves of the same embroidered bullon brocade reached to her very fingers. Down the middle of the back and front the mousseline robe opened to reveal a narrow panel of the same rich brocade, as though there was a whole underrobe of it. Her hat was a large Lawrence in a metallic, changeable lilac and brown straw of the fine English weave, its brim filled with loosely arranged hair, wide and dropping low behind, but not shading the face in front, a swaying clump of changeable ostrich plumes, a delicate, shifting melange of light mauves and greens and golden browns, its only trimming. A bit of creamy lace for the chemisette about the throat and bare fingers, bearing a few quaint rings fumbling with her sable furs, completed the picture.

Paris, March, 1907. Aube de Siecle.

IN THE PARIS SHOPS

[NOTE.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date.]

I Must tell you of a delightful experience I had the other day in a shop where fans of every sort and age are made, or sold. Beautiful modern fans are common enough, everywhere, and I turned my attention towards the old ones; they wholly enslaved me. The genial head of the house delighted in my interest, and from hidden places he extracted marvellous things for my worship. The most precious one he showed me was marked four thousand francs. Of the time of Louis XVI, it was marvellously painted on silk, and mounted in amber-colored tortoise-shell, which was ornamented with gold nails, forming a design. Through the thin shell the golden nails passed, to form quite a different design on the reverse side.

Quite different, but of equal value, was a wonderful fan of the Louis XIV period, a Vernis Martin, adorned by a wondrous painting of the abduction of Helen of Troy by Paris; the painting done on skin.

Nearly all the fan mounts of this period—Louis XIV—were made of skins, the material forming the sticks being of mother-of-pearl, shell, or ivory, and sometimes a mélange of all three. Always wonderfully carved they were, in workmanship so fine that one needs a glass to see all their beauties. Tinted they were, too, as exquisitely as a painting, in every shade of color. During the reign of Louis XV paper entered into the composition of these painted playthings of beautiful women of the court. At the time of Louis XVI the use of skin was discontinued, and paper and silk were the materials employed. Among other examples in this stock of fans, done by fingers long since turned into dust, I was shown the most exquisite fan, decorated by pen work on gray skin. The sticks were of grayish ivory carved into lace-work, all keeping to the loveliest gray tones; indescribably beautiful. Wonderful grayish stones, translucent, like water, were set in the side sticks. This fan was five hundred francs.

In Spanish painting and Chinese ivory carving was a Pompadour fan, with delicate wommen's figures, mincing on high heels. A lovely thing! Price three hundred and fifty francs. There were Louis XV fans, curiously embroidered with silk, straw and feathers, so delicately that one wonders how they have survived the ravages of time. One, very lovely, was three hundred and fifty francs; another was two hundred francs. The paintings on these old fans, though done by master hands, were never signed. I was told that no really ancient fan is signed. Only modern ones bear the signature of the decorator.

The transition from these reminiscences of the past to a shop where frivolous neck things are sold, was almost disconcerting, but the spell of the present soon absorbed me again. At last, after several years, the French woman of fashion has discarded the high, stiff linen collar, and great is the variety of soft neck articles that have taken its place. For morning wear is a cravat of fine white handkerchief linen lawn, about three inches wide; at the ends it broadens an inch or two, and is split for the space of four inches. It is trimmed all about with a narrow Valenciennes lace edging. Passing about the neck twice, it is tied in a little bow, the split ends proving decorative. This little trifle is sixteen francs. A jabot of plaited linen batiste, with a little lace fall at one side, to pin to the front of a plaited batiste stock is twenty-eight francs. A long net with a stock to match attached, to fill the open front of a jacket, seemed a delightfully practical thing. It was of finely plaited linen, with a lace and band down the middle. Price forty-five francs.

ATTRACTIVE CLOTH AND CHEVIOT GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 440—A

The WELL DRESSED MAN

HAT SHAPES OF THIS SEASON—A GOOD DEAL OF DIVERSITY, BUT LITTLE CHANGE—
A NEW DERBY STYLE FOR INFORMAL EVENING DRESS

IF one could but speak of things as they might be instead of as they are the subject of hats would be of much greater interest. As it is there are few topics in the whole category of men's attire less interesting, because styles vary so little from one season to another that, while sometimes noticeable in actual effect, in words the changes are almost indescribable. Even after a general survey of such shops as have the reputation of being leaders in fashion, and with several catalogues of "spring and summer" fashions before me, I feel that if I am to record facts this article must necessarily be very largely a repetition of what was said last year, for the reason that the changes are so trivial. Exact measurement might, of course, show some slight variation in the shape of brim or crown, but with all the styles from which one may select these little things are hardly apparent to the casual observer, especially if the model is a conservative one. And it is really not at all remarkable that such should be the case, for conservatism is what the great majority of well-dressed men demand, and the hatters cannot afford to disregard it, however much they might like to introduce a fad and make it a fashion.

SILK HATS

Taking up first the silk hat, of which a style for young men is shown by the accompanying illustration, we notice hardly any difference in shape, unless it be that the crown is a trifle lower and a bit more belled—or perhaps I should say that such difference is hardly noticeable as compared with the same maker's model of last season, for the hatters differ considerably in their styles, and as a matter of fact this is more bell-shaped, especially in front view, than the silk hat of the season turned out by another of the leading hatters. For older men the same maker shows a style somewhat higher in crown, but with proportionately belled lines, and brim having a little more width and dip, while another shows one with a brim higher and more closely rolled. One man may require a hat of one style, another man a hat of the other. Indeed it is impossible to say which is most fashionably correct, but only that as a general rule the shapes for middle-aged and old men are a bit higher in crown, wider in brim, and larger and heavier in appearance than those for young.

And as for the bands, there is absolutely nothing to be added to what was said last year—that while gros-grained silk is quite usual, heavy cloth is altogether most fashionable for young men. It has been so for years, and we wonder why, when always ready to substitute it, the best hatters do not put it on their hats in the beginning.

DERBIES

There are so many different styles of derbies, that it is even more difficult to differentiate between them in respect to correctness of fashion, yet it may be said, as of the silk hat, that the general tendency is towards a slightly lower crown, as shown by the model illustrated. This, however, like the silk, is a young men's style and less high of crown and heavy of brim than any of the others to be seen at the same shop. I might, of course, go into details of exact measurements, but as the matter of selection should always be one of individual becomingness rather than of precise hight of crown or width, curl or dip of brim, and as there are so many shapes from which to choose, this would, I fear, be more likely to confuse than to help. Indeed many men stick to the same style, so far as possible, season after season, without the least regard to trivial changes in fashion, and personally I think it an excellent plan, for one may always find nearly the same general shape, and if it be a conservative one there is little risk of appearing out of date.

All the shops are again showing derbies of various shades of brown, and while it can hardly be said that they will be more generally in vogue than last spring, they must certainly be regarded as perfectly correct in point of style. With brown suits and tan coats they are often better-looking than black, and in them those to whom a more gradually rounded crown and more curling brim is most becoming can usually find better shapes. The shade should be a light

NEW SILK DERBY

SPRING DERBY

SILK HAT

SOFT FELT HAT

tan, however, not a deep brown, which is rarely affected by men who dress well. The best shops are also again showing gray derbies, but as a general fashion they are scarcely worth consideration. One seldom sees them off the stage and not only are they conspicuous but, to most men, unbecoming.

About the only real "novelty" I have seen is the derby shown by the top drawing, and shown, be it understood, only as such, not with the slightest intention of recommendation. Doubtless thinking there should be some distinctive style for evening wear with dinner coat, its maker has turned out a ribbed silk model—the silk like that used for the opera hat—with a paneled effect due to the necessity of seams, but differing from the usual derby shape only in having a slightly higher crown. Whether it will be worn at all remains to be seen, but that it will be taken up by men of good style seems, to say the least, very unlikely.

SOFT HATS AND CAPS

Among the soft felt hats, of which there are many styles, but few that can be considered really fashionable, one of the best is that shown by the last illustration—a medium light gray, with circularly dented crown, unbound brim, slightly curled on the edge all the way round, and black silk band. As a matter of fact, except in the country, soft felt hats are comparatively little worn, and the Alpine shapes, while still to be had at all the shops, have long ceased to be smart. Men change from the derby to the straw so far as town dress is concerned, while for traveling and country wear the cap is more generally popular. I mean, of course, the familiar English golf or outing cap, for although there are many more distinctive styles for special uses, such as motoring, yachting, fishing, etc., it is the only one widely in vogue for all-round wear. There is no change in its fashion but much depends upon its character of make and material, so that like all other things of broadly popular style, to be at all smart it must be distinctly good.

How.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

MAN'S OUTFIT FOR EUROPEAN TRIP

PLease give outfit for a man for three months' trip abroad. I do not expect to make visits or to be invited out. Please give correct cut of Tuxedo coat for theatres, hotel, etc.

Ans.—For a three months trip abroad such as you describe, we suggest the following outfit. Silk hat, derby hat, soft felt hat and English cloth cap. Black morning coat and waistcoat, with striped gray trousers, or entire suit of medium dark gray. Three or four sack suits, at least one for winter, the others of early spring weight. The necessary collars, shirts, neckties, gloves, handkerchiefs, etc. A heavy ulster and a light top coat—the former for steamer and traveling wear, the latter of a kind, like the Chesterfield style, that will be suitable for day or evening use. Three or four pairs of boots—one calf buttoned; one patent leather buttoned; one patent leather low; and one tan low. The necessary underclothes and toilet articles, of course, and a silk muffler.

We should always advise taking a full dress evening suit as well as dinner coat (Tuxedo). Of the two it would be better to leave the dinner coat behind, for a full dress suit is always correct, a dinner coat only on occasions. Of course you may make the latter do for use in hotels, at the theatre, etc., but if you don't meet people you have known before, you are likely to meet new people and to have occasion for full evening dress.

As for cut of Tuxedo, coat is made in medium length, only slightly shaped at back; has long pointed and notched lapels full faced with silk or rib of small check weave; side pockets with flaps, and usually simulated cuff on sleeves. The waistcoat is now cut with a rather V-shaped opening, three or four buttons and slight points at bottom. It may be of suit material or medium gray silk, and the tie should be modified bat-wing shape of black self figured, or (with gray waistcoat) gray silk.

Good ulsters and sack suits may be bought to much better advantage in London than here, so that it is well to think of this if you intend stopping in London first. [5316]

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"ANDRE'S HAIR COLORING absolutely harmless, and easily applied; used according to directions will give any shade from light brown to black. Price $1.00.

AS SEEN BY HIM

A SERMON ON DEBT PAYING—THE SMALL TRADESMAN REALLY SUFFERS FROM DELAYED PAYMENTS

MEadows came to me, the other day, with a request. He seldom is guilty of asking for anything, but this was a favor not for himself. He wanted my special patronage for a relative of his, who had gone into business, as a fruiterer. The man who had been a butler in a well known family, had saved some money, and established himself in a shop, hoping for the trade of a certain class. I looked in at his place, one day, last week. It was quite well done and the man seemed anxious to please. He has been at this business, for over a year. I sometimes like to find out from this class of people, whether they really can make a profit, with all the competition or whether they find themselves only with the means of absolute livelihood. And the man's answer, being frank and honest, gave me a text for a short Lenten paper.

He has trouble with his credit system, and for the reason that his wealthiest customers do not pay their bills. I know that everything is comparative. I find that there is as much of a struggle in life, with an income amounting to a million, as there is with one which would seem to some like the pittance of a pauper. But on the other hand, wealthy patrons and those who stand well in the world, are excellent advertisements for a tradesman. At least, this is a point of view. He is willing to lose on these ventures, for the "reclame" as the French say, which they bring.

It is on the same principle, that a bank newly starting will solicit small accounts, which do not pay to keep otherwise but are a nuisance, only because, the more paper of the infant financial institution in circulation, the better it will be known. We must advertise. There is no walk in life, in these days of publicity, which can be pursued with ease or comfort, unless there is some species of herald ahead, to call out "passeth that way."

At the same time, this tradesman brought home to me a serious truth. He lives in the suburbs, and in a town which is composed of people of much wealth and excellent social position. It is one of the fashionable settlements near New York. He told me, that only the other day, he came in on the train with the local coal merchant and that this person was feeling somewhat doleful over his financial prospects. "Here," he said, "is the great Mr. Bullion. You know his country seat, his entertaining, his horse and carriages and motors and all the rest of it. He owes me two thousand dollars, a small sum for him, but much for me. I saw in one of the newspapers, that Mr. and Mrs. Bullion and the Misses Bullion were sailing on Tuesday for the Riviera. Their yacht had been sent ahead, and they would be most hospitable to society on the Mediterranean coast, and so on. I had the temerity to ask his secretary for a payment, at least on account. I was answered by this trite statement, that the Bullions needed all the money they could command for their European trip and that the tradespeople at home, would have to wait until they returned. I know I shall be paid, but this is a hardship and still I cannot even protest, because the Bullion patronage is an advertisement for me, and I could not afford to lose it."

This is silly in a way, but there is much truth to it. Then why do not we, let me say, who can command money, or who have it, pay our bills a little more regularly? I should not care to be only an advertisement for a dealer in coals, a grocer or even a tailor. The larger tradespeople can probably afford to wait. One knows that when they are paid, they make often a considerable profit, but one cannot blame them, because they are kept from the use of their money when it is due.

But the smaller class suffer from this neglect and it is a veritable hardship for them. People will skip away for quite a period, leaving little bills unpaid. Perhaps they have given their patronage to some of the neighborhood tradespeople, or again to gentlefolk in reduced circumstances, who are obliged to make a living. There are many women who bring their talents into play, such as skill in embroidery or art work, or managing some of the entertaining, doing shopping, marketing, teaching bridge or being an aid in any of those little lines which are necessary in the keeping up of a large establishment. The summer is long, and business will be dull and rents and bills go on just the same. It is all very well to recommend one's friends in poorer circumstances who are obliged to make their living, to one's wealthy acquaintance, but at the same time it is a moral obligation to pay them what you owe. I do not want to be ungallant, but I must confess that this negligence comes more often from women of fashion than from the sterner sex. A man will pay all these little debts, especially if they are due to women. But the fair sex is not always as conscientious and when a man is married or has had any experience in which the other sex has been a factor in his domestic life, he generally finds that there is some little slip of this kind in the yearly or even monthly accounts. However, now that fashionable women are organizing clubs, they may learn that prompt payment of small accounts is one of the requirements for the running of any organization. Men are brought to a turn, speedily, at their clubs and there is no mercy shown and everything goes like clockwork. At many of the London clubs, there is no credit system and it is an excellent institution.

But there are many men who delay, linger and wait, before they will pay just bills. At the same time, they would consider themselves dishonored and naturally, if they did not settle their gambling debts.

There is yet about us, some of the spirit of the life of other and less gentle times. A man considers it expedient to commit suicide, either because he, according to his own theory, is going to bring disgrace on others or because he is suffering from unrequited love. In fact, these days, when family skeletons stalk abroad, and every closet is thrown wide open, people take matters sensibly, and they only put the blame of sin, shame or crime upon the back of the individual who commit it. We have happy memories and we forget. The world has so much for us, that we cannot try to remember. I think that it is a great blessing. We are getting over being narrow. Of course, there are cases and cases, and circumstances are only to be blamed on those who commit them. Temptation may be great, but there is no man who is not strong enough to resist. If he falls, he shows a weakness, and he has nobody but himself to blame. Let him try if possible, to remedy the evil he has done. There are only isolated instances, where death will wipe out the consequences of the wrong done, and too often it leaves a fearful stigma on those who survive. The world may forget, but they do not, and existences of more than one are embittered by the rashness and cowardice of those who cannot face the consequences of their family.

But all this is tending towards the tragic. I think a good Lenten resolution, and one which should last over Eastertide, would be to pay what we owe, or if we find we are embarrassed, to at least make some compensation. And if we are obliged to leave out some one, let us at least put at the top of the list of creditors who are to get what is their due, those who most need it.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 422 PUBLISHED 21 MARCH, 1907

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

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ILLUSTRATED IN THIS DEPARTMENT

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***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being marked, which is possible only with all-hand-made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 422

The illustration in the current issue shows a plaited skirt with two bands around the foot. Plaited skirts are unquestionably more in vogue this season than ever before and with few exceptions all are trimmed around the foot with either folds or straps. The working directions are very simple. As plainly shown in diagram the pattern consists of five parts, half front gore (which is cut on a fold of the material) one side and one back gore. The front gore and the first two plaits are cut in one, the side and back gore consist of five plaits each, making twelve plaits or twenty-four plaits in the entire skirt not counting front box-plait. The various seams are covered by the plait, which is formed when the gores are basted together. The most simple way of making is the following: after the cutting is completed lay the middle front box-plait followed by a side-plait, turn in the plait and properly baste same in place. Take the side gore and place the turned in edge of front on top of second gore plainly marked "plait," thus producing a plait at the same time joining the various gores together and continue thus until the entire skirt is plaited. The centre back has inverted plaits. A great mistake is usually made by joining the entire skirt together and then plaiting it. This makes it quite difficult to handle. When if you follow the working direction, you plait that par of skirt immediately after each gore is joined Again we must caution the maker, to be careful in laying the plaits; notice the round and curving parts from hip to waist line. Trace them on your material and follow carefully. In basting that portion of the skirt hold it over the knee which is at first perhaps a little difficult, but with a slow and careful trial it is easily mastered. This model may be carried out in any soft wash material, cloth or linen. There are required eight yards of material, ten yards of braid or insertion for the two bands at bottom.

VOGUE'S COUPON PATTERN NO. 422. PLAITED SKIRT

For description, see this page. Cut paper pattern No. 422 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 423. Child's Lingerie Coat

VOGUE POINTS

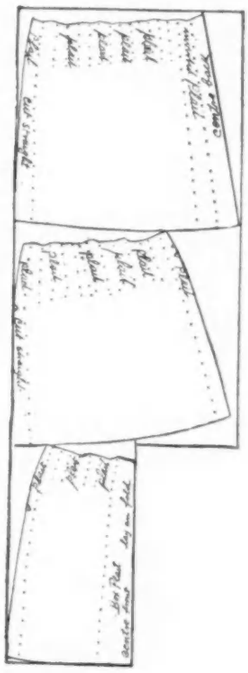
All shades of tan, castor and bright browns are to be used in spring costumes of cloth or silk, and all are equally approved by fashionable women. Champagne color is also a favorite, and buff or amber in linens are having unprecedented popularity. Any of the checked or plaided cotton goods with a line or two of either of these last named shades are to be bought at sight, for it has been purchased so promptly in various combinations that but few specimens can now be found of any fabric showing the clear pretty tint.

Flowers that rival those fresh from the garden are seen on the exquisite hats for southern wear and late spring. Clematis, morning glories and wistaria are among the loveliest of those in purple, and seem actually to have just been plucked, so perfect is the imitation. A fad for a veritable bouquet of assorted loveliness is shown in the decoration of leghorn or lace hats, and these can be caught up on the side, so that the grasses and leaves of the bunch can soften the brim edge, and dangle gracefully over.

Short-skirted frocks are having undisputed sway among the linen, cloth, and rough weave silk models, and only the elaborate costumes appear with a trailing effect. Women, once emancipated from long skirts, will consider carefully before resuming them except for occasions when formality prevails.

For country houses the cretonne sets which comprise everything for bed, bureau, chair and table are attractive, especially if side curtains for the windows can be bought to match. With even indifferent furniture, this touch of daintiness can be a great transformation.

The woman who can wear red will not go amiss if she chooses one of those soft columbine pink straws, trims it with clusters of Jacqueminot roses, a bunch at either side of crown, and a velvet ribbon crown band in a deeper Jacqueminot shade. This should have five or six small loops at front between the flower clusters that are caught stiffly out almost to brim edge which is a little on the mushroom order at sides and back, but straight at front. Under the brim on back bandeau put a few fluffs of the ubiquitous brown maline.



Next week Vogue will publish a page of patterns suitable for muslin and gingham frocks.

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11 East 24th St., New York.

These models come in sizes from 34 to 40 bust. Flat patterns of skirt, waist or jacket, 50 cents each. Pinned patterns, $1.00.

NOTE—Vogue patterns have the trimming parts cut in green paper, the lining parts in brown, and the main parts in plain tissue.

DESCRIPTIONS OF PATTERNS

NO. 1181.—Pale pink mull with bands of white mull embroidered in pink in yoke and flounce top, as cuffs, collar and sleeve borders. The skirt is in six gores, with a fitted flounce at sides and back that is finished by a border flounce in hem effect. The front and back gores are plaited and the side gores are tucked to yoke depth. The yoke, the panel below at front and the middle part of the band below yoke, at front and back are tucked, and the bretelles are box-plaited to yoke depth at front and back. The belt is tucked and has a medallion of the embroidery at front. The materials required to make this model in medium size are: eight yards of forty-four inch wide mull, and seven-one-half yards of embroidered banding.

No. 1182.—Walking costume of cream white panama suiting. The coat is trimmed with golden brown velvet. The skirt is in five plaited gores that are stitched on plait edges to yoke depth. Two bands trim at hem, with edges stitched in tuck effect. The coat has French seams to shoulder at front and back, that are welted and stitched to waist-line, below which point a fan plait is shown. A button is at either side of back at plait tops. At front a pocket flap is caught by a button on the seam. The fronts are cut away below the three fastening buttons, and the full sleeves have tucks across the seam. The velvet collar and cuffs have cloth borders. The materials required to make this model in medium size are seven yards of panama cloth forty-four inches wide, one-half yard of bias velvet and thirteen buttons.

No. 1183.—White handkerchief linen frock, with folds of cerise linen lawn bordering the cuffs, belt, bertha collar and panel on bodice. The corners of collar and cuffs are hand-embroidered in cerise, and the panel is heavily embroidered. The tucked yoke, and puffed undersleeves with tucked cuffs are of ring dotted batiste; Valenciennes lace ruffles finish the cuffs. The sides and back of skirt are formed of three attached flounces, that are seamed at middle back, the tucks continued across the wide front gore. The skirt fullness is shirred below belt from sides of front. The waist is shirred on shoulders and fastens at back. The materials required to make this model in medium size are nine yards of handkerchief linen forty-four inches wide, one-half yard of linen lawn and one yard of batiste forty-five inches wide.

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V. DARSY, Suite V, 8 EAST 30th STREET NEW YORK

ART GOSSIP

(Continued from page 440—c)

prize of $1,500 was won by E. Stetson Crawford; the second, of $1,000, by Louise Cox, wife of Kenyon Cox; the third, of $500, by H. C. Wall and the fourth and fifth, of $250 each, by Blanch Guer and Herman Pfeifer, respectively.

The tenth summer exhibition of Oil Paintings of the Worcester Art Museum will be open on 31 May and close on 22 September. Collections will be made in New York, Boston and Philadelphia on 6 and 7 May, and paintings other than those shipped by the Museum's agents should arrive in Worcester not later than 15 May. The directors offer three prizes of $300, $200 and $100, to be awarded by a jury composed of Messrs. Thomas Allen, Henry B. Snell and Thomas Eakins, to the best pictures without regard to subject, the only condition being that the paintings shall never before have been publicly exhibited in Worcester.

THE RECENT EXHIBITION AT THE CORCORAN GALLERY OF ART

THe first exhibition of Contemporary American Paintings recently held at the Corcoran Art Gallery, at Washington, was thoroughly successful in every respect, and of national importance. By several able critics it has been proclaimed "the best show of the kind held anywhere in this country in years," and that the interest it has awakened in the establishment of a representative American Salon, will bring about a result of such undoubted benefit to our art is earnestly to be hoped. The fact that nearly 400 paintings were contributed by our most representative artists, and that the majority were of recent date, is proof of the need of such an exhibit and of its value to the cause of American art.

Three prizes of $1,000, $500 and $250 given respectively by Senator W. A. Clark, Charles C. Glover and V. G. Fischer, were awarded to the three best paintings which had never previously received an award, and accompanied by a gold, silver and bronze medal given by the Corcoran Gallery, went respectively to May Night, by Willard L. Metcalf (reproduced in this issue); Against the Sky, by Frank W. Benson, and Lowlands of the Delaware, by Edward W. Redfield. The place of honor was occupied by Sargent's portrait of the "Four Doctors," Howard A. Kelly, William Osler, William S. Halstead and William H. Welch,—recently painted for the Johns Hopkins University, and regarded as one of his most masterful works. With the four individual portraits by Sargent, it formed a most interesting exhibition of this eminent painter's work. Of the twenty-four paintings sold at the exhibition, thirteen were purchased by the Corcoran Gallery for its permanent collection and the other nine by individuals. The former are: Girl in Brown, by J. J. Shannon; The First Snow, by R. M. Shurleff; The Delaware River, by Edward W. Redfield; A Light on the Sea, by Winslow Homer; Ave Maria, by Horatio Walker; Peonies, by Wilton Lockwood; Woman and Child, by Mary Cassatt; Northeast Headlands, by Childe Hassam; (reproduced in this issue). The Land of the Hopi Indians, by Albert L. Groll; Cliffs of Normandy, by George H. Smilie, The Land and the Sea, by Paul Dougherty; and May Night, Mr. Metcalf's prize picture; the latter, Against the Sky, by F. W. Benson, another of the prize pictures, representing a young girl wearing a light hat and floating veil silhouetted against a bright sky and The Snack, by Alice M. Roberts; Northwest Gale, by Howard Giles; A Lily of the Field, by F. D. Millet; Lowlands of the Delaware, by E. W. Redfield (the third prize picture); The Magic Forest, by Irving Couse; Dogwood Blossoms, by Willard Metcalf; Aqueduct at Little Falls, by Ernest Lawson and The Lonely Sea, by D. J. Gue.

Among the other notable pictures were the Deep Sea, by Walter L. Dean; Willows, by H. W. Ranger (both reproduced in this issue); Gathering Mist, by Charles Warren Eaton; The Butterfly, by John W. Alexander and portraits by Cecelia Beaux, Wilhelm Funk and William M. Chase.

More than fifty thousand people visited the exhibition, and while it is to be regretted that it will not be repeated next season, the trustees have already decided to hold a similar show two years hence, for which Senator Clarke has offered $5,000 to be distributed in prizes.

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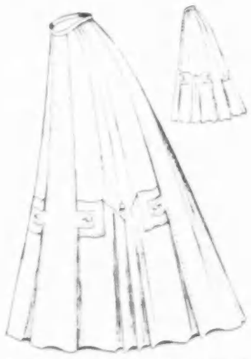

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TEA ROOM OPENING INTO THE CARD ROOM

THE COLONY CLUB

THE women of New York have long been noted for their activity in the fields of literature, art, the professions and business, as well as in merely social circles. They have had their clubs for distinct purposes, and there have been numerous societies with modest habitats or offices, but none of these organizations could be called a club in the comprehensive sense of the term.

ORIGIN OF THE CLUB

The Colony Club is said to owe its origin to Mrs. John Jacob Astor, Mrs. J. Borden Harriman, Miss Anne Morgan and Miss Helen Barney (now Mrs. A. S. Alexander) who, some five years ago, at Newport, informally discussed the feasibility of forming a social, athletic and literary club on a basis that should be comparable and in some ways superior to the best men's organizations of the kind in the country.

During the past fifteen years radical changes have been wrought in the manner of living among the wealthier and more fashionable classes in the United States. For instance, the social leaders of New York have come to regard the city as but a temporary or occasional place of residence, while spending the greater part of the year at country houses, at southern resorts, or in foreign travel. Thus it happens that the palatial private mansions of New York are now to a marked extent, for at least nine months out of the twelve, unoccupied. As a natural result of this condition of things society women are almost constantly passing to and from the city, and for that reason many of them no longer retain a permanent home here.

With keen judgment and foresight the originators of the Colony Club aimed, among other things, to provide a luxurious metropolitan meeting place and home for these women although emphatically it was never intended that the Club should subserve the interests of a distinctly fashionable coterie.

Broadly speaking the organization was devised as a place where representative women of society, literature and art could meet for intellectual intercourse and mutual enjoyment, and the president, Mrs. Harrimann, succinctly expressed the essence of the club idea in her address at the dedication dinner, 9 March, in these words: "From this building where we sit a woman should go to her home with a broadened point of view and her life enriched by contact with the best in art, literature, music and civics, and the wish to extend her interest beyond just a small group or clique of people."

The fundamental scheme for the scope of the club met with such rapidly increasing favor from the very start that by 1905 the original plan had assumed imposing proportions, and with sufficient capital subscribed, the club was duly incorporated, the site purchased, and ground broken for the building.

DESCRIPTION OF THE CLUB HOUSE

The late Stanford White, of the firm of Messrs. McKim, Mead and White, was chosen as the architect of the club house, which is of the purest Colonial type.

Mr. White was most enthusiastic and interested in the carrying out of this work—practically the final one of his career. He made an indefatigable study of old Colonial inns and mansions, and is said to have regarded the completed plan as one of his most successful efforts.

Undoubtedly, as it stands to-day, this structure is one of the most artistic and perfectly appointed club houses in either Europe or America; and right here it may be stated that the exquisite interior designs, decorations, furnishings, etc., are mainly due to the taste and tireless labors of Miss Elsie de Wolfe, who since her retirement from the stage two years ago, has achieved success as a professional decorator, and who has spent the past two summers abroad in the study of designs and the collection of furniture and furnishings for the new club house.

The building rises six stories in hight, with two of the floors mezzanine, and is constructed of dull red Colonial brick, set in a manner peculiar to the Revolutionary period. The trimmings are of white marble, and the quaint, five-foot verandah, or portico, with its graceful Corinthian pillars, is separated from the street by a handsome wrought iron railing.

The building has a frontage of 75 feet on Madison Avenue and is 100 feet deep. The ground is said to have cost $200,000, the edifice $250,000, and the furnishings $50,000.

One enters an imposing hall with a large stone fireplace. This hall contains the office and opens into the reception rooms, reading room, library, card room and tea room. The notable feature of the ground floor, however, is the unique palm or trellis room, which the club owes to the clever conception of Miss Elsie de Wolfe.

The walls are made of diamond-shaped trellis with opaque interstices, the whole being covered with creeping ivy. The floor is tiled and in the centre is a beautiful fountain with flowers growing about a marble cupid. This room will be used chiefly for afternoon tea and social intercourse. Colonial green is the color scheme of the trellis room, while that of the hall is white and green. The decorative scheme, as a whole, is largely inspired by the style of the so-called Adam's period, which prevailed at the close of the eighteenth century.

The basement floor contains some of the most remarkable features of this superbly equipped club. Here, for instance, are installed the most approved systems of Turkish, Russian, electric and other baths, with convenient lockers, as well as massage, hairdressing and manicuring rooms, and here is the magnificent swimming pool, which is provided with diving boards, and will prove a splendid place for water polo. The dimensions are 22x60 feet, the depth is graded from four to twelve feet, and the walls are lined with mirrors. The ceilings covered with a trellis through which grape vine twines. The electroliers represent bunches of grapes.

Two electric elevators convey members to the upper floors. The second, which is actually two stories, is devoted to the commodious assembly room and gymnasium.

The former has a vaulted roof and panelled walls displaying the shield of the club. The color scheme here is French gray and gold with dark red hangings and furniture. The assembly room contains a musicians' balcony, and provision has been made for the erection of a temporary stage. This room will be used by the club at large, or rented privately for lectures, theatricals and dances.

The gymnasium, which, from the outset, has been a pet scheme of Mrs. John Jacob Astor's, is equipped with every modern app[illegible] for athletic training, including a basket[illegible] and graded running track. Adjoining [illegible] nasium are two squash courts and a [illegible] with these are lockers, dressing [illegible] shower baths.

The next floor is devoted to restau[illegible] poses and contains, besides the gene[illegible] room for members, the "strangers' dining room," where men, admitted from the street by private entrance and staircase, may be entertained. A novel feature of the restaurant will be a buffet luncheon similar to that served at the Carlton in London.

The kitchen accommodations are also on this floor, while extra dining facilities are provided on the top floor, a favorite feature of which in summer will be the roof garden, extending along the entire front. A woman chef has been installed, but the waiters are exclusively men. The bedrooms are on the fourth floor. I may quote here some pertinent observations made to me by Miss de Wolfe some weeks ago: "Only a woman," she said, "can know how to suit the tastes and needs of her own sex in the matter of sleeping rooms. I have traveled over the length and breadth of this country and have never found exactly what a woman wants, even in the finest hotels. The main fault is that the lights for the dressing table are invariably in the wrong place, and then one rarely finds a really comfortable couch for the occasional rest a woman so dearly prizes."

Naturally the bedrooms in the Colony Club will be found to meet all requirements in these and other respects peculiarly appreciated by women. Colonial furniture, flowered wall papers and dainty English chintz curtains are features common to all the rooms, which are treated in white and green or pink and white, and are provided each with its private connecting bathroom, in the door of which is set a full-length pier glass.

INITIATION FEE AND DUES

The initiation fee of the Colony Club is $1[illegible] with annual dues of $100. The membership, already very large, is limited to 700 resident and 200 non-resident members, and it is anticipated that the income from dues, restaurant and rentals will suffice to make the Club self-supporting.

OFFICERS, COMMITTEES AND PROMINENT MEMBERS

The officers of the Club are:—Mrs. J. Borden Harriman, president; Mrs. Richard Irwin, first vice-president; Mrs. John Jacob Astor, second vice-president; Mrs. Walter Damrosch, secretary; Miss Anne Morgan, treasurer; and (in an advisory capacity) Mr. William Turnbull, assistant treasurer.

Messrs. J. Pierpont Morgan, Charles T. Barney and Frank Polk constitute the club's general advisory board.

The chairman of the House Committee is Miss Elizabeth Marbury, well-known as an energetic and successful business woman. Miss Marbury's associates are Mrs. W. Storrs Wells, Miss Anne T. Morgan, Mrs. William Jay, Mrs. Thomas Hastings and Miss Mary Parsons.

COLONIAL BED ROOM—THE COLONY CLUB

The Library and Art Committee consists of Mrs. Harry Payne Whitney, Miss Mary Harriman, Mrs. Walter Maynard, Mrs. Egerton Winthrop and Mrs. Kate Douglas Wiggin.

The interests of the athletic committee are entrusted to Mrs. J. E. Cowdin, Mrs. Thomas Hastings, Miss Morgan, Miss Florence Rhett and Mrs. John Jacob Astor.

Among the prominent members not already mentioned are Mrs. A. S. Alexander, Mrs. Reginald Bishop, Miss Kate Brice, Miss Caro de Forest, Mrs. Henry F. Osborn, Mrs. W. S. Rainsford, Mrs. J. P. Morgan, Mrs. A. S. Hewitt, Mrs. Thomas Hitchcock, Mrs. Cornelius Vanderbilt, Mrs. Ogden Goelet, Mrs. Victor Sorchan, Mrs. Arthur Welman, Mrs. Henry Clews, Mrs. Edward Thomas, Mrs. Herbert Satterlee, Mrs. P. Cooper Hewett, Mrs. Lorillard Ronalds, Mrs. Clarence Mackay, Mrs. E. H. Harriman, Mrs. James Wright, Mrs. Cutting, Mrs. Douglas Robinson, Mrs. Reginald de Koven, Mrs. E. Rollins Morse, Mrs. Paul Morton, Mrs. Henry Poor, Mrs. William Laffan, Miss J. L. Gilder, Miss May Callender, Miss Dorothy Whitney, Miss Winifred Ives, Miss Rachel Crothers, Mrs. Moses Taylor Pyne, and Mrs. George Turnure.

The list of non-resident members includes the names of Mrs. Nicholas Longworth, Mrs. S. R. Elkins and Mrs. J. R. MacLean of Washington; Mrs. Potter Palmer and Mrs. J. Ogden Armour of Chicago, and Mrs. Roger Wolcott of Boston.

In addition to the active and non-resident members there are junior members, between the ages of fourteen and eighteen, who must belong to the households of regular members, and are eligible to enjoy only the athletic privileges of the Club.

The Colony Club has been inaugurated under the most favorable auspices and unquestionably the intellectual and social prestige of the women of New York will materially be enhanced through the existence and influence of such an admirable institution. The second reception of the Club will be given this afternoon.

ETIQUETTE

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

PLease suggest a simple menu for a children's afternoon birthday party numbering thirty, ages twelve to fifteen; also a new game or amusement. Is it obligatory to serve refreshments on one's day at home, and what and how served?

Ans.—We suggest the following menu for a children's party:

Clam Bouillon in Cups
Creamed Chicken in Pastry Cases
Potato Croquettes
Sweet Salad
Biscuit Tortoni in fancy cups
Chocolate with Whipped Cream
Breast of Chicken Sandwiches

Chocolate Bon Bons	Pignola Nuts
Peppermint Paste	White Grapes

We suggest that you get the Buster Brown Tie game, sold by F. A. O. Schwartz, West 23d Street, New York. Price twenty-five cents for game with twelve ties. It is on the order of the old Donkey game, the object being to pin the tie on Buster. The muslin sheet represents Buster and Tige and twelve ties to be cut out and pinned on by blindfolded children.

Refreshments of some sort are always served on one's day at home, but these may be as simple as you wish,—merely tea, crackers and little cakes or plain bread and butter sandwiches if you do not care for a more elaborate menu. It is not good taste to offer very much in the way of food in the afternoon. Serve the tea, etc., from the tea table in the drawing room, or if you decide on a somewhat more extensive menu have the tea things placed on the dining-room table, with cakes, several kinds of sandwiches, bonbons, etc., and have some friend to pour tea for you. You can also have chocolate and punch if you wish. [5311]

Please recommend a book on correspondence for a woman whose early education was neglected and who is now thrown in fashionable society?

Ans.—No books on etiquette or correspondence are absolutely reliable, as customs differ more or less in various parts of the country. But we recommend as one of the best, The Etiquette of Correspondence by Helen E. Gavit, published by A. Wessels & Co., New York. [5310]

PRIVATE DINING ROOM—THE COLONY CLUB

ASSEMBLY ROOM—THE COLONY CLUB

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

SIMPLE WARDROBE FOR SOUTHERN TRIP

SUggest suitable wardrobe for young matron of limited income for southern trip. Tennis, sailing, bridge and afternoon teas principal amusements.

Ans.—We give you a list of gowns, etc., that will cover all your needs. This list includes all that is really necessary.

One traveling suit, trotter length, of serge suiting or light weight broadcloth; one tan linen suit; three short duck skirts; six plain shirtwaists (very modish if made with knife plaitings on either side front box-plait and plaiting around the cuff); three more elaborate lingerie waists; one gown of light weight cloth—henrietta cloth, marquisette or crepe de chine, for afternoon wear, bridge parties, teas, etc.,—separate coat to wear with this of light weight cloth or tussore silk either in tan or gray. You can utilize this also for an evening wrap. Two high neck dinner gowns of chiffon cloth and satin louisine. If you have one of these black it would be wise as you can have a low neck waist also for it. It will not be necessary to have more than one low neck gown unless you expect to go out a great deal in the evening. High-necked gowns or gowns cut out in a Dutch neck are worn in a hotel. This wardrobe with accessories, shoes, slippers, stockings, underclothes, etc., will answer well. You will need three hats, one severe and tailor-made, one afternoon hat and one picture hat with plume for evening wear. [5308]

SUGGESTIONS FOR MOURNING

I am in mourning for my sister who died last June. 1. Is it permissible for me to wear a dead white serge tailor suit this summer? If so should I wear white or black hat, gloves, etc? 2. Where can I buy white lingerie waists trimmed with footing? 3. Please suggest a model for a white traveling gown? 4. Is white soutache braid correct trimming for mourning?

Ans.—1. Your white serge suit is perfectly appropriate for mourning wear if it is trimmed in keeping. All white is as deep mourning in the country in summer as all black. Wear with your white serge, a white hat, white gloves and white shoes.

2. It is very difficult to get waists ready made with footing. You will probably have to have them made to order. 3. We suggest that you use middle figure, page 123 Vogue 24 January for your veiling. 4. White soutache is perfectly correct trimming for mourning. (5323)

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Johnstown, New York

What They Read

THE SECOND GENERATION. By David Graham Phillips. D. Appleton & Company.

A Clever and readable story of American life, dealing with some self-made men and their children—The Strong Man, Hiram Ranger—is so well done that one regrets the necessity of killing him off in the early chapters. All the other characters are indicated with great precision of line, and some are done well even to the shading and the high lights. The plot gets pretty thick before the end, but the dramatic interest is maintained without too much of the sensational, and the result is a book much above the average of current "best sellers." Just why Hiram's eyes should be blue on page one, and gray on page seven, is not quite clear, unless Mr. Phillips, like Chaucer, means blue when he says gray. Mr. Phillips is to be congratulated upon sticking to the present time in his fiction, and not attempting to achieve romantic interest by going back to a past of which he and his readers have no true knowledge.

LHASA AND ITS MYSTERIES. With a Record of the Expedition of 1903-1904. By L. Austine Waddell, LL.D., C.B., F.L.S., F.A.I., Lieut.-Colonel, Indian Medical Service, Author of the Buddhism of Tibet, Among the Himalayas. With 155 Illustrations. Third and Cheaper Edition. New York: E. P. Dutton & Co. $3 net.

A cheaper edition of Lieutenant Colonel Waddell's fascinating book, Lhasa and Its Mysteries, will be welcome to many who have felt that the more expensive edition was beyond their reach. The author is known as a specialist in what concerns the Himalayan region, and in certain aspects of Buddhism. He accompanied the British Mission to Lhasa in 1903-1904, and this book is his able and minute, but never tiresome account of that warlike and highly successful undertaking. The Colonel is a rather bad draftsman, but a skilled photographer, and this cheap edition of his book contains the most interesting and significant illustrations of the earlier editions. The author's narrative is given in a pleasing, though not always accurate style, and without those annoying attempts at airy persiflage that make the tales of some travelers tiresome. The book, however, is far from being without humor, for the Colonel has an eye for fun and funny things happened. As a record of heroism in facing cold at mountain hights rarely reached by troops on the march, or in battle, the book is a story of singular interest. Most of the time the soldiers marched, camped and fought at elevations about equal to those of the highest Alps. At times the cold was Arctic, and in many places this temperature had to be endured without the mitigation of artificial heat, for fuel was often so scarce that only enough was obtainable for cooking. Even thus, freshly fried fish upon at least one occasion reached the table frozen solid. The expedition found the religion of the Lamas rather a squalid affair, but Lhasa proved to be of great architectural interest. The scenery, animals, plants, and human beings encountered on the march, all of which the author intelligently observed, are described in a fashion to whet one's appetite for travel in the amazing region known as "the roof of the world."

MEMORIES AND THOUGHTS—MEN—BOOKS—CITIES—ART. By Frederick Harrison, Author of the Choice of Books, etc. New York: The Macmillan Company. London: Macmillan and Company, Limited.

Whatever Frederick Harrison writes is likely to have distinction and charm, and these papers, Memories and Thoughts—Men—Books—Cities—Art, have those qualities in an eminent degree. It is fortunate that Mr. Harrison chose to open the book with a brief autobiographical sketch, furnished about sixteen years ago to an American periodical, for what follows, taken in connection with this sketch, serves to show the growth of Mr. Harrison's mind and taste in those intervening years. He protests in his opening sketch that he has not aimed to be a stylist, yet it may be safely asserted that he has attained to that distinction. Some of the most valuable papers in the book are the autobiographical matter, his impressions of America, and his Benjamin Franklin, his Reminiscences of George Eliot, his Nude Studies, and his Jolly Girl, the last-named dated 1882, and sounding strangely of another generation. Everything, indeed, that Mr. Harrison has included is worth while, and the style in some of the lighter papers is singularly buoyant and resonant. Those qualities seem especially to inhere in the Jolly Girl, already referred to. In this paper, and in several others, Mr. Harrison indicates his good will to America, but in Impressions of America, he shows how difficult it is even for so wise and friendly an Englishman as he to understand our ideals.

THE LADDER TO THE STARS. By Jane H. Findlater. D. Appleton & Company.

A novel of lower middle-class life in England. Miriam Sadler, the heroine of The Ladder to the Stars, exists during the early part of the story in an environment of the most dreary and hopeless provincialism. The gentlefolk introduced are quite as uninteresting and narrow-minded as the humbler types, who seem to regard their superiors in station with a sort of semi-feudal reverence and respect. Miriam, longing for culture and the broader world, finally goes up to London under the patronage of one Mr. Alan Gore and his sister. She meets a lot of queer literary people and artists, and at length, after a hard apprenticeship in letters, achieves a book which brings her fame and wealth. Miriam, in a mild way, is reminiscent of Jane Eyre.

The author's method and style are no doubt the result of infinite pains, but photographic realism, in the case of commonplace people and their doings does not always constitute a readable novel.

THE UPSTART. By Henry M. Hyde. Century Company.

The remarkable development of "a little shantytown mick," who had his beginnings in a typical Irish cabin, situated on the edge of a prosperous town in Northern Illinois, is related in The Upstart. Pat McCormick was the son of a shiftless father, who, however, came to a glorious end. The boy, possessing natural grit and energy, steadily worked his way upwards, studied for the bar, and taught school at the same time, practiced law, and finally won political honors and the hand of a nice girl.

The story is fairly well told on conversational lines, but what is of more importance, the author presents a really graphic picture of life in a democratic community of the Middle West. This is said to be the first novel by Mr. Hyde, who is a native of Illinois, and is at present editor of The Technical World Magazine.

RECENT FICTION

According to the London Academy, Miss Chidmondely's Prisoners is the finest novel of the last year. The same critical review places W. B. Maxwell's The Guarded Flame, and William J. Locke's The Beloved Vagabond, as second and third among the year's novels. It is indicative of the fact that Great Britain and the United States are developing each a popular fiction of its own, that although these books have been recognized on this side of the water as able, they have not had a notably wide circulation. Scores of successful British novels attract little attention in this country, and many popular American novels receive very slight recognition in Great Britain. Mr. Clement Shorter thinks that the American books are often popular in Great Britain just because they appeal to a rather stupid middle-class taste. He regards our literature, indeed, as mainly mediocre.

Mrs. De Le Pasture, who has written at least two unusually good stories, now appears again with The Lonely Lady of Grosvenor Square, a tale of Wales and London, French and English, dukes and farmers. There is nothing in this story as ably done as the best parts of Peter's Mother, and it lacks the spontaneity of A Toy Tragedy, which last indicated an unusual gift for that difficult thing, juvenile fiction, but there is a freshness of tone in The Lonely Lady of Grosvenor Square that gives it a special interest. The heroine seems a trifle infantile for twenty-five, but her earliest attempt at a neighborly call in London is really funny enough. Of course the situation created by the interest of a young and charming duke in the niece of a Welsh farmer is audaciously romantic in an old-fashioned way for these days, but the scenes between the two will please a great many readers. E. P. Dutton and Company publish the book on this side of the water.

Max Pemberton's latest novel, The Diamond Ship (D. Appleton and Company) is a rousing romance of sea and shore, in which we have a millionaire with strong detective gift, an Irish journalist, a beautiful Franco-American girl and her shady papa, and a whole ship's crew of sailormen. Mr. Pemberton's Irishman furnishes most of the fun of the story. A Japanese valet plays an important part, a heavily armed great ship and a speedy little yacht figure in the adventures of the hero. These are sufficiently exciting and varied to keep the reader awake, though The Diamond Ship is hardly the kind of book with which one sits up all night.

The Heart That Knows, by Charles G. D. Roberts (L. C. Page and Company) deals with the adventurous life of the seafaring folk of the region at the head of the Bay of Fundy. Through the machinations of a rival the heroine finds herself deserted on her wedding morn by the man who had promised to make her his wife.

The girl gives birth to a son who, as a boy, dedicates his life to the discovery of, and revenge upon, his mother's betrayer. These are the essential elements of a strong story here of the kind that Thomas Hardy used to write, but somehow the reader is left disappointed and unconvinced at the end. The enchanting descriptions of nature, in a lovely land which Mr. Roberts knows full well are the best things in the book.

The Von Blumers, by Tom Masson (Moffat, Yard and Company) is a diverting tale of the trials and mishaps incident to a young married couple in their every-day life. The Von Blumers established themselves in a suburban town and started housekeeping full of high hopes.

Especially entertaining chapters are those devoted to the baby and its superior trained nurse, the bitter consequences of buying a second-hand automobile, the first dinner party, and the complexities of the subtle relationship between literature and women. As the initial long story by Mr. Masson this is excellent work.

NOTES OF RECENT BOOKS

At the Sign of the Sphinx (Duffield and Company) is the second series of Miss Carolyn Wells's extremely clever riddles. As exercises in puzzling ingenuity these little things stand alone. Only a very nimble mind could have invented verbal catches so many and so varied, and it was truly merciful of so clever a person as Miss Wells to append the answers to her tantalizing verses. Open the book almost anywhere at haphazard and you find riddles that seem unique in their ingenious deception. For audacity No. 3 bears the palm, for the answer is repeated again and again yet in such fashion that one may easily miss it. Nos. 85, 97, 99 and 113, which last is one of the easiest in the book, are all surprisingly well done.

Cobwebs (Richard G. Badger) by Gertrude Rogers, is a very little volume of unequal poems. If all these verses were as good as the Cloister it would be easy to forgive the occasional [illegible] of Shelley heard in the Serenade, and such lines as

> "When the bird on falling wings,
> Broken-hearted dies."

Unhappily most that is thoroughly Miss Rogers's own is below the quality of the Cloister and there are echoes of other poets than Shelley, not only Tennyson and Swinburne.

The Peter Pan Alphabet, by Oliver Herford (Charles Scribners Sons), sparkles with Mr. Herford's peculiar and deliciously [illegible]quent humor, and is a pleasant reminder of the Barrie play and Maud Adams's acting. Mr. Herford's illustrations are just right for the purpose. Nobody will grudge the dollar that his little book costs.

Bridge in a Nutshell, by Lillian Sloman Rice (published by the author), is the most convenient and practical handbook of the kind in compact form that we have seen. Between the covers of a tiny pamphlet of scarcely a dozen pages the bridge player of some experience (not, however, the mere beginner at the game) will find a mine of valuable hints and suggestions. The last page sets forth six "Don'ts," which the average player can well afford to learn by heart.

The J. B. Lippincott Company have brought out three charming stories in dainty and attractive garb, and each enclosed in a box. The Adventures of Joujou, by Edith Macvayne, is a sprightly tale of sundry happenings in the family of a worthy nouveau riche Frenchman, who had acquired possession of the chateau of St. Yriac, in Normandy.

The book is embellished by fifteen illustrations in color by Frank Ver Beck, and page decorations by Edward Stratton Holloway. A Maid in Arcady by Ralph Henry Barbour, is a pleasing conceit, in which pure romance, humor, gaiety and pastoral description are happily blended. The book is elaborately illustrated from photographs reproduced in color by Frederic J. Von Rapp.

The Happy-Go-Lucky is a translation by Mrs. A. L. Wister, from the German of Joseph Freiherr von Eichendorff, published by J. B. Lippincott and Company. The story tells of a young German musician who took nothing seriously, but wandered from place to place, winning all hearts with his cherished violin, and enjoying life as he found it. The book contains four full pages in color and twenty-five illustrations through the text, in tints, by Philipp Grot Johann and Professor Edmund Kanoldt, and twenty-five marginal drawings by Eva M. Wolf.

From Dodd, Mead & Company comes in gay attire one of Bettina von Hutten's characteristic tales entitled The Only Way Out. As a whole the story, which has to do with the predicament of a young man who proposed to, and is accepted by, three women at about the same time, is not conspicuously strong in either morality or good breeding, but it is sufficiently sprightly, and not without humor. Harrison Fisher has provided some beautiful illustrations in color, and the book is further embellished by page decorations.

LITERARY CHAT

Lawrence Gilman, musical critic of Harper's Weekly, and author of Phases of Modern Music, will shortly publish through the John Lane Company, a new collection of musical essays entitled The Music To-morrow. In addition to the title essay the volume includes papers on Vincent d'Indy, Richard Strauss, Some Maeterlinck Music.

Charles Scribner's Sons are issuing a subscription edition of Thomas Nelson Page's works in twelve volumes, with illustrations by Frost, Christy, Fisher, and others. Vol. 1 of the set will contain a frontispiece portrait of Mr. Page.

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LONDON

(Continued from page 442)

events and much burning of the midnight oil; but just now everything is couleur de rose and no one in the least tired.

The gowns at the reception were magnificent, the Duchesses of Abercorn, Portland and Marlborough wearing across their charming gowns the blue ribbon of the Garter. The latter had donned her superb strings of pearls, which once belonged to Marie Antoinette, and looked as usual graceful and charming with her slender swan neck and fragile air. The Marchioness of Tweeddale was a radiant vision in palest blue satin, with some priceless antique lace, and her parure of emeralds and diamonds. As someone remarked, so fine was their lustre that they almost made one blink!

Among the innumerable well-known men present was Lord Roberts, whose many decorations in miniature stretched well across the lapel of his coat. He also wore the star and ribbon of the Garter.

Baroness de Forest is among the most admired of the younger generation in English society. Before her marriage with the wealthy adopted son of the late Baron Hirsch she was the Hon. Ethel Gerard. Lady Gerard, her mother, is a great favorite with their Majesties, and used to act as hostess when the King visited her son, the present Lord Gerard, before the latter married his cousin, Miss May Gosselin. Young Lady Gerard, whose wedding is among recent events, makes a charming chatelaine at Eastwall Park,—the Gerard's family place. Eastwell was rented for some years by the King's brother, the late Duke of Saxe-Coburg, then Duke of Edinburgh.

One of the most interesting débutantes of the summer will be Lady Dorothy Walpole, whose mother, the Countess of Orford, intends to present her at one of the later Courts. Lady Orford was Miss Louise Corbin of New York, and Lady Dorothy, a clever, original girl with ready wit of her own, is the only child.

It promises to be a season of many pretty débutantes, for whom all sorts of delights in the way of balls and parties are projected.

The Suffragettes have once more flung themselves heart and soul into the political arena, and are causing great excitement in the House of Commons. The police now regard with a suspicious eye any harmless member of the gentler sex appearing in the vicinity, and only the other day six or seven stalwart constables were to be seen gravely stalking an elderly lady round Palace Yard. There was a great march of the Suffragettes and their friends the other day from the best-known Woman's Club here, the Lyceum, in Piccadilly. The procession was headed by Lady Frances Balfour and Mrs. Creighton, both earnest advocates of the Suffrage for women.

I received an invitation to lunch at the Club, and to take part in the demonstration, but lacked the enthusiasm to avail myself of the opportunity. The day was a deplorable one of rain and its attendant mud, and there were the customary insensate remarks from men in the crowd, adjurations to proceed homewards and mend the family socks. Much to the triumph of the Suffragists, their bill was the first in the ballot to come up for reading in the House. There are many earnest and thoughtful women in the movement, and the usual fringe of others who only seek notoriety. Seven-and-fifty were brought before the magistrate and sentenced to fines or imprisonment, and one indignant would-be voter caused a smile by protesting against the "gross impertinence" of her husband, who sent the fine for his "misguided wife." One imagines that the reunion of the wedded pair was anything but happy!

Spring is here at last, and the streets are running over with flowers. The shops are a trial hard to bear by the woman with slender purse, and very much the reverse to her wealthier sister.

London, March, 1907 ANTONIA.

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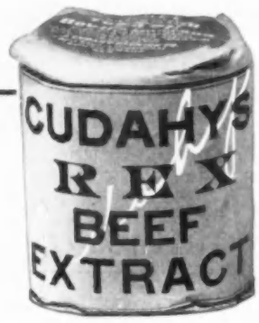

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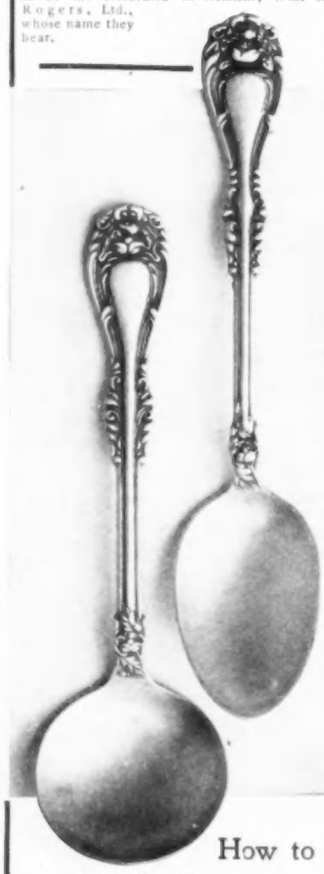

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For The Hostess

AN EASTER TEA

For elderly women an old-fashioned tea on Easter Monday is a very popular form of entertainment, and for this the tea table should be very daintily laid with the finest of damask, cut glass, china and silver, and the flowers, foods, etcetera, restricted in color to gold, white and green. A note of purple is, however, very often introduced and violets are especially lovely to give this desired hue. A simple but beautiful centerpiece may be made with an oval mirror on a bed of myrtle or smilax, bordered with exquisite golden narcissi or daffodils. A large sponge cut egg shape, dampened and filled with violets, may be placed in the centre of the mirror with charming effect. A bunch of violets or three or four stalks of narcissi tied with white ribbon in long loops is pretty to lay at each cover.

A simple menu for such an occasion is the following

Shrimps a la Newburg, Lettuce sandwiches, chicken croquettes, red currant jelly, hot biscuits, cucumber and tomato salad, cheese, Brownsville water crackers, easter jelly with whipped cream, preserved quinces, orange cake, kisses, cocoa and tea.

Shrimps a la Newburg.—Mix well the mashed yolks of four hard boiled eggs with one cupful of cream. Mix smoothly together two tablespoonfuls each of flour and butter. Shell one pint of boiled shrimps and put over the fire in a double boiler with the eggs and cream. When scalding hot stir in the flour and butter, add seasoning to taste, and stir and cook until thick. Then add, bit by bit, to prevent oiling, two tablespoonfuls of butter and one tablespoonful of lemon juice. Serve very hot with dainty lettuce sandwiches. Use white bread for these, cut very thin, trim off the crusts, spread with softened butter, and place a crisp tender lettuce leaf with a little French dressing between each two slices. The bread should be at least twenty-four hours old, and although it may be cut and spread in readiness beforehand (if kept wrapped in a damp towel), the lettuce should not be placed on it until just before it is to be served.

Chicken Croquettes.—Make a cream sauce with one tablespoonful of butter, two tablespoonfuls of flour, salt and pepper to season, and one cupful of rich milk. Let it cook five minutes, add one tablespoonful of chopped parsely, and the well beaten yolks of two eggs, remove from the fire, and stir in one pint of cold minced chicken nicely seasoned. Turn out on a buttered platter and set aside to cool. When cold, flour the hands, mold spoonfuls of the mixture into dainty croquettes, dip each into slightly beaten egg, then in fine bread crumbs and fry in smoking hot oil or fat. Drain for a moment on unglazed paper and serve on a platter with rich cream sauce in which has been stirred half a cupful of blanched almonds cut in strips.

Cucumber and Tomato Salad.—To one-half can of tomatoes add a bay leaf, four cloves, a blade of mace, one half teaspoonful of salt, one-fourth teaspoonful of paprika, and one-half teaspoonful of finely minced onion. Simmer for ten minutes, then rub through a sieve. Add one-third box of gelatine that has been soaked until soft in cold water and two tablespoonfuls of tarragon vinegar. Pour into small deep saucers with a small cup in the centre of each, and place in a cold place until firm. When time to serve, remove the cups carefully, turn the jelly out on crisp small lettuce leaves on individual plates, and fill the hollows with cucumbers that have been pared, sliced thin, made crisp in cold water, then drained, dried on a towel, and dressed with mayonnaise. Serve all very cold.

Easter Jelly with Whipped Cream.—Soak one-half box of gelatine in one-half cupful of cold water for half an hour. Mix the beaten yolks of three eggs with one pint of boiling water (very gradually), and pour over the gelatine. When dissolved add one cupful of sugar, one cupful of orange juice and the juice of one lemon. Strain, pour into an oval mould, and set away until firm. When wanted to serve, turn out of the mould carefully, garnish with candied orange straws, and serve with whipped sweetened cream.

Orange Cake.—Cream two tablespoonsful of butter and add three-quarters of a cupful of caster sugar. Add alternately one-half cupful of milk and one and one-half cupfuls of flour in which one teaspoonful of baking powder has been sifted. Then fold in the stiffly-whipped whites of three eggs and bake in two layers. Spread frosting between and on the top and sides. For this grate the rind of a deep-colored orange, squeeze the juice over it, and let it stand for an hour. Strain and mix two tablespoonfuls of this liquid with the well beaten yolk of an egg and one large cupful of powdered sugar. Ornament the cake with a little nest in the centre made of tiny strips of candied citron and filled with tiny white candy eggs. The cake should be made fresh the day it is to be eaten.

Kisses.—To two cupfuls of powdered white sugar add enough syrup drained from preserved peaches to barely moisten. Cook until it will "hair," then pour it slowly on the whites of two eggs whipped to a stiff snow. It is better if a second person continues to beat the eggs while the syrup is being added. Then stir in one cupful of broken pecan meats and drop in spoonfuls on oiled paper. Place in a cool place until firm. These are delicious.

Serve whipped cream with the quinces and pass a tiny cut glass bottle of lemon essence with the tea.

GERMAN SPARKLING WINE

Sparkling wine originated in the champagne district in France. It was invented by a French monk, Dom Perignon, at the end of the seventeenth century. At first the quantity bottled was very limited, and increased very slowly. A great impetus was given to it by the wars of 1812-1815, when the invading armies carried the fame of the champagne wines all over Europe.

The bottling of sparkling wines began in Germany about the year 1820, a firm at Coblenz, on the Rhine, making the first 5,000 bottles for export in 1843, and succeeded in a short time in creating a market for their sparkling hocks and Moselles in England and in the English colonies, India and Australia. At home the German sparkling wine industry long remained neglected and even almost despised. A change set in after the war of 1870 when Germany was united and a national feeling aroused. Protected by the fiscal policy the German sparkling wines began to be more and more used, their quality being steadily improved.

In 1875, the quantity produced was estimated at 2,000,000 bottles, which increased to 11,583,636 and 11,431,644 bottles, respectively, in 1904 and 1905. The exports for these years were 1,056,158 and 1,240,537 bottles. The exports to the United States have steadily increased, the shipments having been 86,053 bottles for 1903, 101,474 bottles for 1904, and 125,478 bottles for 1905. To England, Germany sold 509,474,448,526, and 463,431 bottles in these three years.

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